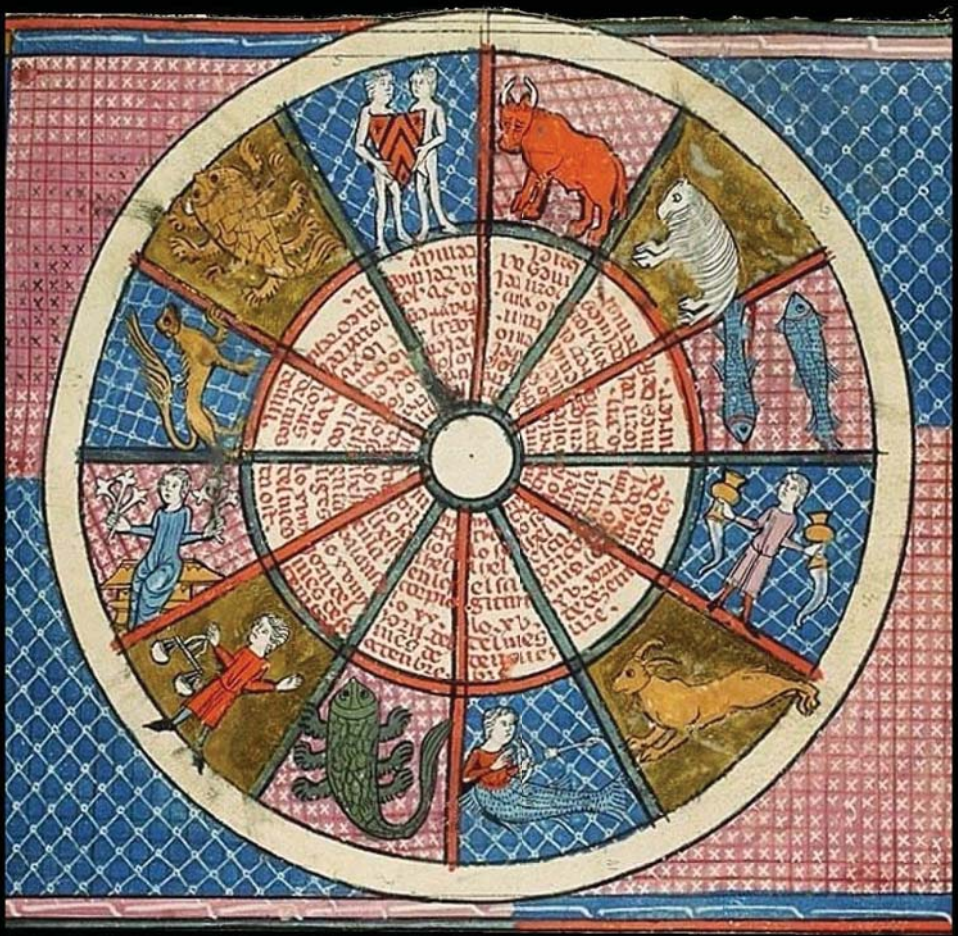
ASTROLOGICAL SYMBOLISM



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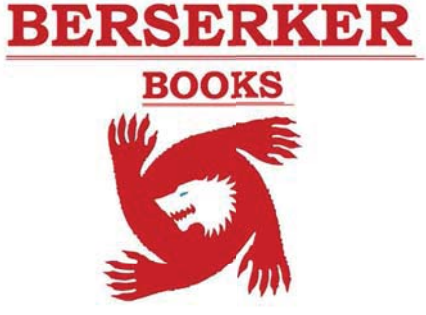
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INTRODUCTION

Fifty years ago, astrology was dead. Estanislao de Guaita's work makes no mention of it. But, as the 20th century drew near, the astrological tradition was reborn.

Whether true or false, this revived science uses symbols, and all symbolism must be studied as a form of expression. These symbolic languages are manifold, but, being closer relatives than phonetic languages, they are founded upon and explained by one another. This is how Freemasons seek from Hermeticism the key to their mysteries, without neglecting either the twenty-two enigmatic compositions of the Tarot. Certain symbols are found repeatedly everywhere and offer insight when examined; is this not the case with the Signs of the Zodiac, fragments of the whole of *Astrological Symbolism*?

We are here in the presence of a phenomenon of intuition. No symbolism is so admirably coordinated as that of the astrologers. Everything fits together with such perfection that it is impossible to think that such a perfect organisation does not correspond to a mysterious reality. The dreamers of antiquity took things too far, humanising the stars; they perceived correlations so subtly determined that we have dismissed them as mere imagination. But take heed: what drives us may be somewhat subjective, for the imaginary certainly has the power to influence us. The celestial bodies acquire for us the virtues we attribute to them by virtue of correspondences so subtle that they have not been conjured *up out of thin air*. Astrology reveals mysteries of the imagination, which is really nothing more than an aspect of sensitivity. We have inherited from the ancients what they felt, in their own way, without *reasoning it out*. The ancients were exquisitely sensitive, whilst we boast of the brutality of our intelligence.

But that is not the point. Astrology has flourished too much in our day for us now to ignore the correspondences between the stars. Before going so far as to calculate a horoscope, one must know the seven planets and the human types that take their names from them. Not knowing how to distinguish a Saturnian from a Jupiterian or a Mercurian is to be uneducated. We must also anticipate the possibility that some astrologer might misconstrue the subject and interpret the signs of the zodiac contrary to common sense. Is it not, then, advisable to demonstrate some discernment first? Is it not also interesting to draw analogies between the twenty-four-hour cycle of the diurnal revolution and the unfolding of human life? Astrological symbolism teaches us to understand ourselves better, in all our differences and varieties. The founders of Astrology knew how to represent the factors behind the differences between human beings. Let us not, therefore, fear to submit to their school in order to seek the Lost Word amidst our philosophical verbiage!

Cassiopeia, Queen of Ethiopia, corresponds to the High Priestess of the Tarot. Priestess of the Mystery who enables us to divine hidden things.

PART ONE

THE PLANETS

ASTROLOGICAL SYMBOLISM

THE FUNDAMENT N SEPTENARY

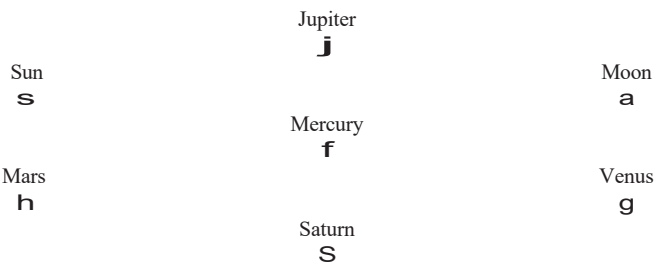
Since ancient times, observation of the night sky has led mankind to distinguish certain celestial bodies amongst the multitude of stars scattered across the firmament. These celestial bodies appear independent of the constellations, that is to say, of the figures formed by ordinary stars, called fixed stars because of their immobility in relation to one another.

They were opposed by certain wandering stars, called *Planets*, πλαγης — 'wandering'. These stars seemed all the more capricious because they did not always move in the same direction. They advanced towards the fixed stars in the direction of the Sun or the Moon; they would stop, then move backwards, and stop again, before resuming their direct course. This behaviour led people to seek an affinity between the planets and mankind: human attributes were ascribed to them, which gave rise to very particular distinctions.

These wandering stars followed the same path across the sky as the Moon and the Sun. Consequently, these two great luminaries were likened to the five wandering stars, and from this arose the Septenary, which is fundamental in astrology.

It was natural to attribute the most powerful influence to *the Sun*, which governs human activity; next came the *Moon*, queen of the night; then the *planets* proper. *Venus*, the first to shine at twilight, when it does not precede the dawn, was noted from very ancient times, as was *Mercury*, a small, swift star, which can be seen in the vicinity of the Sun. A red star, of variable brightness but with a distinct radiance, was considered aggressive and became *Mars*. The majestic chief of the gods was recognised in the beautiful white planet we call *Jupiter*. Finally, the movements of a planet without radiance were observed, one that seemed exiled from the depths of space—*Saturn*, considered heavy and sombre.

These general observations allow us to place some planets alongside others, in order to highlight, through comparison, their characteristics. The following arrangement is therefore very instructive:



Seeking himself in the planets, man had no difficulty in finding himself in the septenary.

In *Mercury* he recognised his own mobility, his fluctuating whims, his agile outbursts, the swiftness of his gestures and the liveliness of his spirit. He is like a caged squirrel, always on the go—he is perpetual motion. He meddles with everything and attributes to everything trivial, general adjectives, lacking substance or depth—Mercury jumps, dances, laughs, jokes and entertains. Superficially suited to everything, he specialises in nothing; impressionable and changeable, he lacks character, and this defines him. His neutrality is highlighted by placing him at the centre of the

—it suffers all influences and remains indecisive, disjointed or scattered even in its very nature. As nothing is foreign to it, it is the obligatory intermediary upon which everything has an effect. But this leads us to the concept of the *Mercury of the Sages* in Hermeticism[1] . Let us content ourselves here with comparing it in the above scheme with Jupiter and Saturn, with the Sun and the Moon, with Mars and Venus.

Jupiter symbolises all that is uplifting. It is the guiding principle within man, the sense of dignity that feels a sense of responsibility and reigns wisely over the whole personality. Conscience, justice, fairness, nobility, generosity and magnanimity are revealed in Jupiter.

Saturn, by contrast, signifies all that is heavy, compact, hard and material. It binds one to the earth and makes one a slave to one's needs—it is what forces man to work to feed his body. A sluggish God makes one provident, miserly, selfish and petty. But Saturn's defects are also matched by qualities which, though not pleasant, are no less valuable for that. We shall have the opportunity to return to this subject later.

The *Sun* is as radiant as Saturn is sombre. Its heat enlivens living beings, who rejoice in its light. It awakens the slumbering to the activity of the intellect, just as it does to that of the body. Its favourites are artists, poets, visionaries, and thinkers of genius, but it bestows reason upon us all—reason which we must learn to use wisely.

The *Moon* illuminates us with uncertainty in the night, just as the imagination does when reasoning ceases. This is the star of dreams, which may prove lucid. It happens that sometimes we guess correctly, and thus we have imagined our knowledge before verifying its relative accuracy. The Moon teaches us in its own way, and we would be wrong to disregard what it reveals to those of genius.

Mars becomes within us the driving force, the active ardour that abhors rest. It craves action, preferably violent; it bursts into rage and moves without tiring. Dreaming only of conquest, it shouts and acts all too often like a brute.

Fortunately, he is destined to meet *Venus*, whom he cannot do without, for she ensures his balance. She restores to him what he squanders, for she is the languor that restores vital forces. Delighting in repose, she shares it with him, and he thus recovers the energies exhausted by the ardour of activity. Venus is the mother of living beings, whose activity she sustains.

If, before continuing, the reader wishes to pause for a moment on the Septenary of the Planets, he will himself draw the comparisons and parallels that will highlight each of the terms of the septenary with regard to the role assigned to it within the whole. They will thus be better prepared to assimilate the planetary types which will be reviewed in turn. These types do indeed exist amongst human beings and have been very well identified, whatever the influence of the stars may be in determining such types.

[1] See: Oswald Wirth, *Hermetic Symbolism*.

Astrological symbolism

THE SUN

The solar man shines—his countenance is open and frank. His face is well-formed, with a broad, luminous forehead, surrounded by light hair arranged in a halo. A melancholic expression sometimes spreads across the beautiful features, for the favourites of the Sun are poorly protected against the harshness of earthly life—they are refined beings who suffer in the face of harshness. Their physical shell lacks solidity, hence the brilliant yet short existence of the Solar types, whose days are not prolonged by the influence of Saturn or Venus.

Well-proportioned in every way, the children of the Sun are of medium height, yet they appear tall, for they stand upright and their bearing is strikingly distinguished. They walk with natural majesty, always maintaining their dignity, and are never abrupt in their movements. Their features are harmonious and regular, as befits their nose, which is sculpturally straight[1] . The well-defined eyebrows trace an arch reminiscent of the mouth with drooping corners, which takes on an expression of disillusioned, resigned, disdainful sadness. A luminous and frank gaze distinguishes the Solar, whose pupils sometimes appear studded with golden flecks.

Without going into the details in which specialists such as Desbarolles delight, let us note that the Solarians' complexion is sallow, that is to say, of a somewhat lifeless yellowish pallor, though not discoloured. It is easy to picture the Solarians as bald, and it is said that they lack body hair, in contrast to the hairy Martians.

In terms of character, the essential trait of the Solarian is that he cannot go unnoticed. He attracts attention, and his innate desire to be admired determines his attitude in all things. As he seeks to please, he is courteous, affable and accommodating, without any excesses that might damage his prestige—which he instinctively craves, like the glory for which he feels he was born.

Under these conditions, the Sun neglects no talent that might shine. If the influence is favourable, it will inspire the artist, who longs to have his works admired or to reveal himself to his rapt admirers. The worship of beauty is the worship of Apollo, the god whose lyre sets the pace for the Muses and reveals the chords of harmony to humankind. The pure Apollonian vibrates divinely to create works of art in the visual arts, music and poetry. He is a chosen one, distinct from ordinary human beings, whose fate he painfully shares.

But the fate of the mitigated solar is quite different. He is the self-satisfied pedant or the mere vain man, always showing off. He is the Don Juan who exploits his advantages; he is also the wretch devoid of brilliance and, therefore, all the more eager to shine, who believes himself a victim of intrigues and who falls into a sombre melancholy.

[1] The line of the nose's profile reveals the following planetary influences: straight, *Sun*; concave, *Moon*; convex, *Mars*; concave-convex, *Venus*; convex-concave, *Jupiter*; bony nose, *Saturn*; small, pointed nose, *Mercury*.

In matters of the heart, the solar type does not commit exclusively. To love poetically implies neither constancy nor depth. To admire... so be it! To sing of love... perfect! But to allow oneself to be loved, without letting passion drag one into self-forgetfulness. The artist's sensitivity and the poet's lyricism are at the service of the aesthetic. Goethe translated the pains of his heart into poems and, above all, the pains of his romantic victims.

An enemy of all that is dark and confused, Apollo allows his clarity to penetrate the intellect. Thanks to him, the human spirit discerns and perceives wisely—he is the mental Sun who coordinates our ideas to enable us to reason. The solar genius thus inspires men of clear reason, whether by enabling them to conduct affairs of state with lucidity, or by enabling them to moralise the multitudes with their luminous precepts. Always led to see things fairly, they are good counsellors, even though their personal actions may not be in accordance with the clarity of their judgement.

The influence of the Sun may predominate, but not to the extent of overwhelming the others; conversely, when the Sun is in detriment, it may seem absent. The individual then behaves like an intelligent brute, devoid of idealism, though not necessarily evil or wicked.

THE MOON

The dry heat of the Sun is countered by the cold, damp influence of the Moon. The Moon fills plants with sap and showers them with night-time dew, enabling them to withstand the heat of the day. Lunar types are characterised by their phlegmatic temperament; they are generally stout and corpulent. Their features might be described as follows:

A spherical head, a round face (like a full moon), a receding forehead, barely arched eyebrows, large sea-green eyes set close to the face, a vague gaze, heavy pupils, a snub nose with a concave profile, swollen lips, a round mouth, a receding chin, fair skin, sometimes colourless, and a thick head of dull blonde hair.

On their own, they are sluggish people, with a careless air, and a soft, weary gait; but they change completely as soon as they come under an energetic influence—they can then display a relentless yet resilient activity.

Lacking initiative and possessing a weak will of their own, those with a mole surrender themselves to whoever knows how to love them. Docile and obedient, they feel a desire to be commanded. Gullible, they are, moreover, at the mercy of whoever takes hold of their imagination. A true subject of hypnosis, they then cease to belong to themselves. They accept everything, endure pain, and become a faithful instrument of their dominator.

To be in a dreamworld means to lose one's grip on reality through imaginative distraction. Those with moles are drawn into the dream they seek whilst awake. Among them are the great dreamers, the novelists, the storytellers and, above all, the musicians. These are the active moles, who benefit from a favourable solar influence. The slightest hint of this influence, and those under the Moon's influence, especially when gathered together, tend to sing, giving musical expression to their vague feelings.

The soul of a lunar person is, in fact, bewildering to anyone who judges solely by physical appearance. More than one Frenchman has been dumbfounded upon hearing the German invaders sing. How can such rhyming and melodious songs emerge from those massive bodies, which reveal so little refinement? But the fact is that lunar plasticity lends itself, alas, to the crudest materialisation; yet, in itself, the Moon is not brutal; a vague sentimentality flows through its lifeblood, as through underground waters. Change the discipline and the result will be different; but do not abandon the Moon's interests to bad shepherds.

When the Moon asserts itself materially, it expands in every respect, producing Falstaff, the great glutton and drinker[1] . It lulls the spirit, which, lazy, accepts all dogmas and rejects no superstition. Nor does the spirit resist instincts, hence the ease of lunar women who, without being voluptuous, readily give themselves to the continuation of the species. Moreover, these women are well-suited to pregnancy and become good mothers.

[1] In this character, the heavy influence of Jupiter is combined with that of the Moon.

Where the intellect predominates, the Moon can develop the exquisite sensitivity of imaginative clairvoyance. As telepathy demonstrates, impressionable people are not always mistaken in their impressions. Without being infallible, the lucidity known as somnambulism is by no means fatally illusory — the priestesses of Hecate delivered oracles that rivalled those of Apollo[2] . These are oracles of a different nature, more enigmatic, since they escape the control of a clear consciousness, but also more revealing of things that are utterly unknown. It is thanks to lunar divination that the future has sometimes been predicted, based on the unhindered development of the divinatory sense, natural in both humans and animals. We would divine what we need to know if we had not lost the habit of consulting our imagination, now reduced to a strictly receptive passivity.

To be too lacking in the Moon is precisely equivalent to the total loss of the divinatory sense, which is so valuable to us in practical life. It means not benefiting from any intuition, lacking intuition, and groping blindly in an existence where so many things require being felt or sensed. Let us pity the rationalist, reduced to rational observations. Devoid of imagination, he is deprived of the subtle lucidity that underpins good sense and enables sound minds to discern reality.

The adherents of reason alone come up against the contrasts of reality, which they reject as absurd.

A judicious imagination leads to sound conceptions, and that is why the Sage is illuminated by the double radiance of the Sun and the Moon.

[2] Solar divination is that of the poet (Vates), whom Pegasus carries to heights inaccessible to the common man. Far from stepping outside herself through an active effort of sublimation, the Pythia passively surrenders to the external influence she undergoes.

SATURN

Spirit, Soul, Body would be related to the solar, lunar and Saturnian influences. Saturn contrasts with the two great celestial luminaries through the subtlety of its brilliance. It is a slow, supposedly heavy planet, which can glide unnoticed amongst the fixed stars. It symbolises materialistic heaviness, which condenses and hardens. Rock is Saturnian, as is the bone tissue of the animal organism. Saturn forms the solid foundation upon which forms are built: he is a dark god who affects the dark depths where the root of things lies submerged.

This means that there is nothing frivolous about the Saturnian: we recognise him in the sullen features of a tall, thin, bony old man, who walks wearily, grumbling, like a conspirator seeking solitude. His forehead is low, shaded by stiff, black hair that turns grey quickly but does not fall out. His thick, protruding eyebrows accentuate the sunken eyes, which seem defended by his prominent cheekbones. His cheeks are gaunt, his jaw heavy and large, his chin square; his beard is sparse and poorly grown. Saturn's nose stands out little from his features; in profile it is sinuous, like Michelangelo's. The mouth is wide and sunken, the lower lip protruding beyond the upper lip, which is drawn back. The ears, with large auricles, stand out as if to hear better. Add to this a thin, gaunt neck, where the Adam's apple protrudes.

Beneath this unattractive appearance, the Saturnian has nothing effeminate about him. He is the stubborn worker, who cares little for sacrifice and who creates wealth he does not enjoy. He is thrifty, economical, far-sighted and easily miserly. Withdrawn into himself, silent, he meditates and forms independent ideas, which he claims not to have taken from anyone. Far from being easily influenced, like the Lunars, it is he who secretly influences others. Saturnian thought, though unexpressed, constitutes a mysterious dynamism to which the future belongs. True spiritual power is exercised by the sages, who remain silent but think with intensity. The highly gifted Saturnian scorns what shines and is realised immediately. Turning inwards, he delves deeply into everything by observing it, to enter into communion with what may happen: he is the miracle-working healer of primitive peoples, the experienced counsellor whom the helpless consult. The Tarot has made him a hermit who surveys the path of life, upon which he treads with prudence. But he who recognises and follows the right path opens the way for others.

Suspicious of everything, the Saturnian has a sceptical mindset. He doubts and fears forming false convictions. Discovering error concerns him more than the search for indisputable truths; he therefore feels certain only of that which he decides to recognise as true after scrupulous examination. His principles are as solid as rock. Lacking

anything required to please, Saturn, whose feelings are profound, is not accustomed to being happy in love. He resigns himself to loving and suffering in secret, ready to die for the object of his love. Were they not Saturnians, the saints would not renounce the world to lose themselves in contemplation.

No one is asked to go that far, but: what would become of the individual utterly devoid of Saturn! We would find in him the most incorrigible improviser, capable of taking carelessness to the point of madness. No consideration, no scruples would hold back an impulsive person of this sort, with whom life together would be impossible. Let us therefore appreciate the Saturnian lead that imposes itself as a counterweight to the lightness of our character.

JUPITER

In contrast to the melancholic Saturnian is the cheerful favourite of the ruler of Olympus, whom we recognise by his full-faced, contented expression; noble without being haughty, welcoming whilst maintaining his dignity, and full of kindness. The Jupiterian is born for the hierarchy; he is always and everywhere in his element; when he gives orders, he does so with grace, like a great lord who makes obedience a pleasure. If he is a subordinate, he knows, with exquisite tact, how to command the respect of his superiors. Always perfectly courteous, he is never obsequious and reveals himself to be a master of savoir-vivre. Like the solar type, he is of medium height, which he enhances by holding his head high. Plump, he has a tendency towards obesity. As he has short legs, he walks with short steps. His his rounded, unctuous, pontifical gestures.

A beautiful, clear, smooth forehead, which sweats easily, is crowned by fine, naturally wavy hair, sparse at the centre of the skull, where an early receding hairline is characteristic of the Jupiterian who, by way of compensation, has a full, well-groomed beard. The straight, well-defined eyebrows do not cast a shadow over the moist eyes, which are prone to short-sightedness. The nose, medium-sized and fine, joins the forehead with a slight curve; the cheeks are full and often sagging; the lower part of the face tends to be plump. The mouth is large and the lips full; the upper lip protrudes beyond the lower lip. The teeth are sound; the upper gum, sometimes visible, highlights the unusual size of the central incisors. Elegant and well-proportioned, the neck sometimes shows blue veins; a dimple often adorns the chin, which is somewhat long; the ears, well-defined, sit close to the head. And let us not forget the fresh, rosy complexion of Jupiter's favourites, their small, plump hands like those of a prelate, and their clear, resonant voice.

The Jupiterian is never arrogant or vain: in this he differs from the Solar; but Jupiter is conscious of his dignity. He detests bad manners and rudeness, complains only amongst friends, and always tends to set the right tone. As he is self-assured, he is always in control of his faculties; he never risks causing offence or making mistakes. This is a key factor in his success, for people do not hesitate to entrust him with important or lucrative positions.

He never betrays the trust placed in him. Upright and honest, he administers loyally, dispenses justice fairly, and uses his wealth with a sense of generous responsibility towards others. A staunch supporter of order and peace, he does not share extreme views and always maintains a fair and reasonable middle ground. In matters of religion, he takes no interest in doctrinal disputes, preferring to uphold morality, which, in his view, underpins the splendours of worship, to which he feels a keen attraction. Eloquent and persuasive, the Jupiterian can excel as a preacher, lawyer or political orator. He will always express himself with propriety and wisdom, speaking with full knowledge of the facts.

Kind and generous, the Jupiterian practises philosophy, beginning with the practice of hospitality. Welcoming his friends is a joy for him; he loves to entertain them, amuse them, and captivate them with his conversation. Serving others, being of use through sound advice, is a regular occupation for him.

In love, the Jupiter of astrology bears no resemblance to Juno's fickle husband. He is an exemplary family man, ever mindful of ensuring the happiness of his loved ones.

When the Jupiterian type loses his elevation, he falls into sensuality. The bon vivant then becomes a hedonist, the man of appetite a glutton, and Silenus completes the ungrateful picture.

But his absence is a moral disaster, a debasement resulting in the extinction of all self-respect and the renunciation of even the most modest ambition; it is a cowardly degeneration, following the loss of all self-control.

MARS

Jupiter decides and commands by casting the lightning bolt of his executive will, but who but Mars exercises the motor function, the muscular energy? In astrology, this god is not the fierce warrior eager for slaughter, but the fiery executor of the spirit's commands. As a type, he is represented by the strapping, gallant individual, broad-chested, with muscles of steel, abrupt in his movements. Determined and quick, he moves with military precision, with sharp, cutting gestures, bellowing in a hoarse voice.

Upon his bull-like neck, this figure bears a massive head, which appears square due to his powerful cheeks. His eyebrows furrow over clear, cold, steely-grey eyes; the eyeball easily becomes bloodshot. For the rest, his temperament is sanguine, his skin tanned, his hair red and frizzy. The aquiline nose is matched by a stubborn chin, which juts out in a point. The cheeks are firm and taut; the mouth, cleft as if by a sabre blow; it has almost no lips; the fleshy ear is small and well-curved.

He has the physique of a smaller-than-life Hercules, rather than that of the mythological Mars. The Martian is driven by a desire for action, and, whilst he is lively, impatient, prone to anger and abruptness, he also knows how to restrain himself so as not to appear thoughtlessly aggressive. His instinct makes him wary of his own brutality, hence the strong man's voluntary submission to the intelligence capable of directing his actions. His available energies are wary of being squandered in vain and discipline themselves of their own accord under the authority of an enlightened leader.

When this normal subordination fails, the Martian is in danger of failing. Without listening to anything, he will break everything; he will throw punches and end up as a drunken brawler, or something worse. Deep down, he is not so tough and allows himself to be led by whoever takes control of him; he is sensitive to the theatrical, to clothes, to plumes, and, having shown himself fierce in battle, will willingly become a being worthy of pity or defeat.

Intellectual combativeness unfolds in debate. Martian courage is needed to attack prevailing abuses and assert ideas contrary to accepted dogmas. Discussion is fruitful when Mars is not blinded; uncomprehending stubbornness renders it fruitless.

Emotionally, Mars is heroic; he loves unreservedly, with passion, but he relishes the thrill of conquest and runs the risk of lacking steadfastness in his affections. Nevertheless, he is susceptible to charms, from which he makes no attempt to withdraw.

Mars gives us courage, first and foremost the courage to live whilst enduring the hardships of fate. Without its influence, we would be at the mercy of the slightest setback; we would despair cowardly, weep, and fall victim to an irremediable apathy.

The Martian does not wish to grow old: he prefers to fall, robust and strong, on the field of honour of life.

Astrological symbolism

VENUS

Martian action expends energy, which is not inexhaustible and must be renewed. The influence that captures this energy, to accumulate it and keep it in reserve, is attributed to Venus. Venus is the goddess of life or, more precisely, of the vital fluid that conserves it by advocating rest, joy and the tenderness of love. Her charm is powerful because she possesses the supreme magic of sweetness and beauty.

Those she favours are beautiful, charming, attractive; not content merely to be admired from afar, like the Sun-signs, they inspire a desire for closeness and union. Their languid eyes turn hearts, which cannot resist the charms of Venus's demeanour, the melody of her voice, the harmony of her features. We imagine her to be of rather tall stature, yet broad-hipped; her manners are delicate, her gait light, easy, and dancing. Her head, relatively small, is crowned with a luxuriant dark mane that sets off the pinkish-white tone of her skin. Her oval face gives no hint of her bone structure; on her curved forehead, three small lines sometimes appear between her eyebrows, which, long and well-defined, tend to draw together in a sign of jealousy. For Venus becomes passionate and even vehement when her desires are exasperated; unlike Mars, she is easily resentful: she does not forgive offences. The nose characteristic of the Venusian type is that of Syrian statues: slightly concave, then upturned; the nostrils are round, dilated, and mobile. Well-proportioned, the mouth derives its sensual character from the lips, thick and full, which part slightly to reveal white, well-aligned teeth. The cheeks, small and rosy, are often adorned with dimples. Venus's swan-like neck joins full shoulders, which fall gracefully, completing the ensemble of the provocative throat.

The Venusian woman is made for love and childbearing, rather than for breastfeeding and maternal care. She attracts and retains the male, especially the Martian type, who unleashes his fiery energy for her sake. A priestess of life, she devotes herself to the worship of the species, whose continuity she ensures. She does not hesitate to give herself unreservedly, with heroic abandon, full of faith in her capacity to love and to be loved. As the founder of civilisation, it falls to her influence to save it from rapacious selfishness.

Venusian intelligence does not seek to discern clearly: it is enough for her to feel intensely. Why reason when we are filled with certainty? Vibrant with sincerity, Venus is endowed with a special passionate lucidity. Experienced by the heart and not by the brain, she deserves to be taken seriously into consideration.

It goes without saying that Venus is moved to compassion. Compassion and pity bind her—she protects the weak and the poor, heals the sick, comforts the afflicted; she runs the risk of allowing herself to be moved to her own detriment. At the theatre, she is a good spectator: she weeps or bursts into laughter; music moves her to ecstasy.

With the complicity of other planetary influences, Venusian sensuality degenerates into vice. Without the Moon, Venus would not abandon herself to indolent laziness; without the Sun, she would not be seduced by jewels; without Mercury, she would not flaunt her charms. Left to her own devices, she would be immodest with candour and selflessness, and would be delighted to accept flowers as her sole offering. In a bygone age, the priestesses of Ishtar devoted themselves to a carnal yet respected priesthood.

An individuality removed from the influence of Venus would horrify with its insensitive coarseness: it would be an inhuman monster which, fortunately, would not attempt to reproduce.

MERCURY

The six influences we have examined would operate in a disjointed manner were it not for an intermediary to synthesise their effects. The mercurial medium is a resultant: it is nothing in itself and everything has an effect on it, yet it constitutes the essence of the personality, the substance of the self, distinct from reason s, imagination a, the organic S, responsible consciousness j, volitional energy h, and the vital fluid g. Mercury is the messenger, the link and business agent of the individual septenary. He is the one who speaks, negotiates, argues, lies and deceives on occasion. He is diplomatic, a specialist in mischief and subtleties.

Small, agile, never at rest, always ready to leap, to dart about, to laugh until madness, no one is less serious than Mercury. What a contrast to stern Saturn, tranquil Jupiter, dreamy Moon, majestic Sun, vigorous Mars and languid Venus! This god bestows a youthful appearance, which means that Mercurians do not appear to age. They have a round head, quite large due to their broad, high forehead. The face has pleasant features, tapering at the chin, which stands out like a small ball. The nose is fine, provocatively pointed; the mouth is smiling, the lips, of medium size, revealing small teeth. The cheekbones, slightly prominent, accentuate the mischievous expression of the eyes, which are narrow, lively, sparkling, yet reluctant to hold one's gaze, with a restless mobility in their look. The complexion of the Mercurial type is pale white, but quick to flush at the slightest emotion. Wavy hair, dark blond or chestnut, is attributed to Mercury; the ears are small, but tend to stick out excessively.

Physically, Mercurians resemble one another, both in the fineness of their skin and in the feminine forms in men and the ephebe-like forms in women (breasts relatively developed on one side and attenuated on the other). Mercury's voice is weak but insinuating, with a high timbre; speech is rapid, with a volubility that can degenerate into chatter.

Mercury's physical agility translates into a moral attitude of adaptability to all situations. Soft-spoken, ingenious, skilful, and cunning, this rogue is never flustered; he handles himself with ease and turns difficulties around when he cannot overcome them. Jupiterian scruples do not affect him in the slightest: he is too light-hearted to take them into account. Taking everything at face value, he delves into nothing: although he is a marvellous conversationalist, the breadth of his knowledge is superficial and his encyclopaedic knowledge fallacious. But if, for fear of lying, we remain silent, like Saturn, where would the exchange of ideas end up? The mercurial newsmakers put into circulation everything that can be intellectually presented; they put forward notions that are ambiguous, often false, but in so doing they nourish the minds called upon to choose, teaching them not to remain dull-witted. The battle has its raison d'être, and strict loyalty is not appropriate amongst men who wish to be deceived. Mercury goes for the immediate result, and resorts to whatever means present themselves.

He is quick to understand and absorbs everything taught to him at a stroke. He does well in examinations: he answers without hesitation, usually in the right tone; but his knowledge lacks substance: he merely repeats a lesson; therefore, though he may be very clever, he is not creative in his inventions. His cleverness leads him to exploit the discoveries of others, just as it leads him to boast of borrowed knowledge. Philosophy is for him a topic of conversation.

His affections are directed more towards friendship than love. Lavish with promises he forgets, he prefers not to commit to anything seriously, hence his propensity for celibacy and flitting gallantry. He delights in kind attentions, flattering compliments and all the games of romantic society.

Left to his baser tendencies, Mercury is nothing more than a shameless rogue, a weathervane for whom nothing is true or sacred. At best, he confines himself to buffoonery, thoughtless gossip and idle chatter, without resorting to swindles and premeditated lies.

A lack of Mercury leads to one appearing dull, clumsy, awkward; twisted, stupidly shy, foolish. Difficulty with speech and stammering are negative Mercury traits.

THE HUMAN N SCALE

Planetary influences correspond to musical notes, as Ernest Britt indicates in his **Lyre d'Apollon*(1)*. Each of us is a living scale, where one of the notes of the septenary acts as *the tonic*, another as *the dominant*, and another as *the sensitive*. This means that, in a Saturnian, Saturn generally sets the tone, but other influences are exerted upon the Saturnian, both actively and passively. The one that causes it to act preferentially becomes the *dominant* influence (Sun, Jupiter or Mars); the *sensitive note* is the one by which the Saturnale is overcome, revealing its weak point (Moon or Venus). These musical distinctions help us to understand the harmony of an individual, which can be represented graphically in the following diagram:

Three identical circles overlap in such a way that their intersections define seven distinct domains.

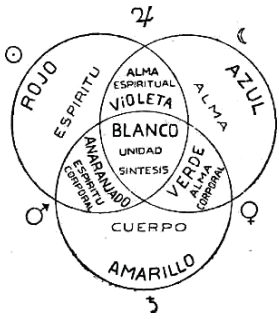
Spirit (masculine, active).....	Sun	s	Gold
Soul (feminine, sensitive).....	Moon	d	Silver
Body (passive).....	Saturn	S	Lead
Anima or Spiritual Soul.....	Jupiter	j	Tin
Corporeal spirit.....	Mars	h	Iron
Corporeal soul.....	Venus	g	Copper
Personal synthesis.....	Mercury	f	Quicksilver

As suggested by the three interlocking circles, Sun-Reason s and Moon-Imagination d unite to give rise to Jupiter j, which rises above the body (consciousness, responsible spirituality), and Mercury f, the incarnated Personality. Furthermore, Saturn S, the physical organism, is governed in threefold fashion by the mercurial Synthesis f, the dynamism of Mars h and the sensitivity of Venus g.

[1] Paris, Vega Editions. The correspondences are as follows: C: Jupiter; D: Mars; E: Sun; F: Venus; G: Mercury; A: Moon; B: Saturn.

The variations in human types result from the balance of the sevenfold influences, which —ideally conceived— would achieve the perfect balance between Spirit, Soul and Body. The model human who achieves this harmony does not exist in nature, which specialises individuals. If they were identical, they would not need one another, and the species would lose its cohesion. It is in the order of things that individuals are unbalanced in just the right proportion, which allows us to clarify the scheme of the three circles, as we shall show.

These three circles correspond to the fundamental colours:



Red (Spirit, Sun);
Blue (Soul, Moon);
Yellow (Body, Saturn).

Interferences give rise to the secondary colours:

Violet (Spirituality, Jupiter);
Orange (Motricity, Mars); Green (Vitality, Venus).

As for the central synthesis, it reconstitutes White (fluidic transparency, Mercury).

Heraldic art, in its own way, takes into account the seven planets through their metals and colours:

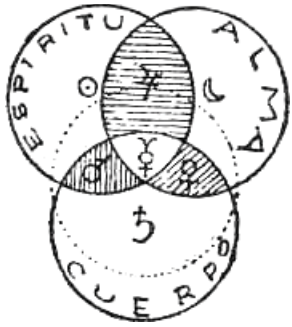
the Sun, Gold, royal power, a metal akin to purple;
the Moon, Silver, purity, loyalty, frankness, a metal that stands out beautifully against azure;
Mars, Iron, Gules, vapour, energy, violence;
J Jupiter, Tin, Azure, fidelity, peace;
g Venus, Copper, sinople (green), hope, vigour, resilience;
S Saturn, Lead, sable (black), endurance, solidity, hardness;
f Mercury, quicksilver, verdigris, subtlety, dexterity, diplomacy.

TYPICAL DEVIATIONS IN THE ' '

If, instead of taking the vertices of an equilateral triangle as the centres of the three schematic circles, we successively shift one of those centres—either to bring it closer to or further away from the other two—we will obtain distortions of the symmetrical and regular figure.

Let us first respect the symmetry, raising and then lowering the lower circle.

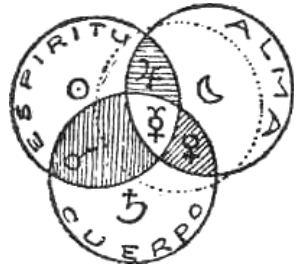
The first aspect favours Mercury f, Mars h and Venus g over the other influences. Personality f asserts itself as energetic h and full of life g. The weakened body is light and undemanding, which would be an advantage were it not for the fact that Mercury's f practical sense has developed to the detriment of Jupiter j (idealism, conscience). We are faced with a vigorous achiever but one with few scruples, gifted for action and more sensual than sentimental. His overly strong ego lacks solar nobility s and lunar intuition a, weaknesses resulting from the weakening of Jupiterian spirituality j. Does Napoleon, who was of short stature, not fit this pattern of false grandeur?



Let us proceed in reverse. Mercury f, Mars h and Venus g are weakened in favour of other influences. A lightening of the personality that shrinks from action and lacks passion, contenting itself with dreaming and idealising honestly, as it pleases. It is the cultured, respectable bourgeois, allowing the body to expand, philosophising peacefully, taking care not to get its hands dirty by getting down to work, and boasting of its high morality. This righteous person keeps its distance from temptations.

Let us bring the lunar circle (Soul of Mars) closer and then move it away.

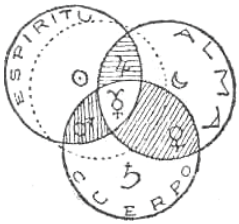
In the first case, Jupiter j, Mercury f and Venus h benefit, Mars h is sacrificed, whilst the Sun s, the Moon a and Saturn S lose out. Even so, Mercury is powerful, but not through practical action, nor through the dream a or solar clairvoyance s, nor through material means S, but through the generous sentimentality he lavishes g and the noble ambition that spurs his decisions j. He is a philanthropist full of self-confidence and proud of himself. In lavishing himself on others, he glorifies himself; his good feelings are idealised, rather than manifesting in practical deeds. He is a convinced, fervent pacifist, a talkative, declamatory apostle, a theorist and poor in spirit.



The removal of the Soul Circle diminishes Jupiter (j), Mercury (f) and Venus (g) in favour of other influences. This time, the Sun (s) and Saturn (S) support Mars (h), who is vain, predatory, and whose imagination is heightened. The conqueror with a wolfish appetite, unscrupulous and callous (S and g in deficit), wants to devour everything, yet is nothing more than a mediocre figure (f reduced).

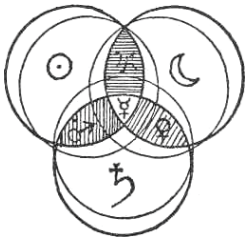
The same shifts, through an advance and then a withdrawal from the circle of the Spirit, cause Jupiter j, Mercury f and Mars h to gain and, subsequently, lose ground.

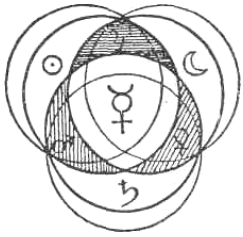
When these influences become excessive, selfishness f drains vitality g at the expense of sensitivity, whilst a great deal of energy h is placed at the service of a proud ambition j. A base ambition, devoid of nobility s or compassion g, wears down the organism S, which is in search of a clumsy dream.



When spiritual clarity is heightened, curbing the dominance of ambition (S), practical skill (g) and the conquering impulse (h), Venus (g) gains what Mercury (f) loses: goodness permeates the core of the personality; simultaneously, the light of the spirit (s) expands, as does the imagination (a), and the body (S) develops with active vigour. In this case, altruism is radiant, intuitively lucid and materially active. Saint Vincent de Paul must have belonged to this type.

We do not stop here: it is possible to enlarge and reduce the equilateral triangle formed by the centres of the three circles.





In the first case, Mercury f becomes the absorber; in the second, it is the absorbed.

Mercury, magnified at the expense of other influences, causes the personality to overflow in a balance that is invaluable to the actor as he displays his talents. It is essential that he remains in control of himself in order to embody theatrical characters as he sees fit. The brilliant charlatan goes further: asserting himself through the exuberant expansion of his ego, he imposes himself, captivates, and achieves results worthy of a Cagliostro.

In the other case, the personal is reduced to a minimum. The actor is nothing more than an automaton, a plaything of the irresistible forces exerted upon him. Instead of being in control of his remarkable gifts, he is possessed by them. He feels he is nothing, yet that everything can act upon him and through him. He is the medium of marvellous abilities.

When applying geometry to that which is not directly its subject, one must be careful not to lose sight of the infinite variety of life's combinations. Schemes serve to classify observations, but they geometrise artificially. In living reality, everything is elastic, flexible,

in constant harmonious adaptation, mobile and changing. Let us not forget this when we resort to the graphic method to rigidly represent what merges in the plasticity of a constant becoming.

Monogram formed by the symbols:

s a f g h S j

TRADITIONS RELATING TO THE SEPTENARY OF THE PLANETARY S

THE HUMAN BODY

Astrological treatises distribute planetary influences in relation to the physical characteristics of the two sexes as follows:

Sun: Heart, artery, right eye, right side in men, left side in women. Moon: Brain, left eye, right side in women, left side in men,
intestines, stomach, womb in relation to nervous reactions (hysteria), membranes, lymph, cellular tissue.

Mercury: Feet, hands, fingers, tongue, nerves, ligaments, pancreas. Venus:
Throat, breasts, abdomen, buttocks, thighs, uterus and appendages.
Mars: Blood, kidneys, bladder, male genital organs, gallbladder, left ear. Jupiter: Lungs, diaphragm, ribs, muscles, veins.
Saturn: Bones, teeth, cartilage, liver, right ear.

ILLNESSES, WEAKNESSES

Sun: Fragile constitution. Brilliant vitality but difficult to renew. Short life. Neurasthenia, weariness of life, megalomania, delusions of persecution. Poor eyesight, strabismus, fainting spells, transient fevers, heart diseases.

Moon: Lymphatic disorders, dropsy, phlegm, colds, debilitating illnesses. Poor eyesight, short-sightedness, epilepsy, contortions of the limbs, paralysis of the face and tongue. Lethargy, mental weakness, intestinal sluggishness.

Mercury: Nervous disorders, agitation, restlessness, insomnia, mental illnesses.

Venus: Abdominal ailments. Circulatory problems, flatulence, nervous disorders.

Mars: Inflammation, high fevers, blood disorders, haemorrhages, pustules, acidity of the humours.

Jupiter: Diseases of the respiratory organs, asthma, obesity, corpulence, stroke, palpitations, excessive sweating.

Saturn: Colds. Lesions of the nervous system. Paralysis affecting mobility.
Weak legs. Dry temperament. Constipation. Deafness.

DEADLY SINS

Sun: Pride, vanity, arrogance, affectation.
Moon: Sloth, indolence, dissimulation.
Mercury: Envy, boasting, lying. Venus: Lust,
jealousy, rancour.
Mars: Anger, cruelty, impatience. Jupiter:
Gluttony, sensuality.
Saturn: Greed, mistrust, misanthropy.

GENERAL INFLUENCES OF THE PLANETS

Sun: A source of health, purifies the air, gives plants their vigour, ensures a successful catch; causes droughts and forest fires.

Moon: Maintains moisture. Agent of decay.

Mercury: A factor of instability. The cause of unpleasant surprises, gales and storms. Venus: Sweetens life. Its influence is always beneficial.

Mars: Responsible for all violence, devastation, earthquakes, plague, corruption, unrest and revolutions.

Jupiter: Brings rain, fertilises the earth and multiplies fish.

Saturn: Ruins buildings; is attributed with cold, fog and frost.

ANIMALS, PLANTS AND MINERALS CORRESPONDING TO THE PLANETS

Sun: Lion, eagle, bee, domestic animals with silky fur. Palm tree, coffee, rosemary, heliotrope, saffron, wheat, aromatic plants. Gold, carbuncle, topaz.

Moon: Hare, stork, nightingale, frog, snail, fish, crustaceans, oysters. Tobacco, tea, poppy, cucurbits, cucumbers, salads, spongy plants. Silver, diamond, crystal, opal, pearl.

Mercury: Fox, monkey, cat, squirrel, parrot, snake. Walnut, mil-en-branche, mercury, marjoram. Quicksilver, chalcedony, carnelian.

Venus: Goat, sheep, billy goat, dove, turtle dove, bird, partridge, pheasant. Olive, date, pine, truffle, rose, myrtle, vanilla. Copper, emerald, turquoise, lapis lazuli, coral.

Mars: Horse, bull, wolf, wild boar, dog, ostrich, kite, vulture, poisonous snakes, scorpion. Pepper, ginger, hops, henbane, turnip, carrot, wild pumpkin, all bitter and poisonous plants. Iron, asbestos, ruby, jasper, hematite.

Jupiter: Elephant, deer, peacock, falcon. Cedar, vine, laurel, cinnamon, sugar cane, balsam, resinous trees that produce incense. Tin, sapphire, amethyst.

Saturn: Camel, bear, donkey, rat, mole, bat, owl, raven, tortoise, beetle, spider, slow-moving animals that live in caves, roam at night and have an evil cry. Cypress, ash, medlar, rue, hellebore, narcotic or slow-growing plants. Lead, sulphur, hard rocks, stones and black earth.

PLACES, LANDSCAPES, BUILDINGS AND OBJECTS

Sun: Vast, fertile plains, parks, palaces, museums, theatres, halls, luxury items. Moon: Beaches, lakes, rivers, harbours, baths, spacious rooms, observatories, towers, terraces, schooners, ships, white linen.

Mercury: Hills, paths, roads, means of communication, schools, libraries, markets, commercial premises, anterooms, corridors, books.

Venus: Flowering countryside, gardens, places of rest and pleasure, bedrooms, jewellery, toiletries, musical instruments.

Mars: Rugged terrain, ravines, forests, open spaces, barracks, fortifications, smithies, kitchens, weapons.

Jupiter: Mountains, high ground, churches, courts, inns, dining rooms, clothing. Saturn: Desolate, barren spaces, moors, deserts, cemeteries, prisons, dungeons, caves, agricultural implements.

PROFESSIONS

Planetary influences determine professional aptitudes, which find application according to temperaments, which are linked to the quaternary of the elements, which we shall discuss later alongside the Signs of the Zodiac. Here we present a simplified indicative table:

	FIRE	EARTH	AIR	WATER
s	Enthusiastic boss, Officer	Collector of art objects	Poet	Priest, Artist
a	Cook	Weaver	Novelist	Sailor
f	Driver, Mechanic	Trader	Speculator	Actor
g	Distiller	Teacher, Gardener	Musician	Perfumier
h	Blacksmith Soldier	Potter	Pilot	Sailor, Firefighter
j	Industrialist	Landowner	Lawyer, Judge	Moralist, Preacher
S	Metallurgist	Farmer, Miner	Philosopher, Sage	Well digger

THE PLANETS AND MODERN

The sevenfold system of influences attributed to the planets is a reality of the human order. The analogies conceived between the range of harmonies of our species and certain celestial bodies have nothing scientific about them; they correspond to a certain divinatory poetry rather than to the calculating prose that dominates the modern spirit. The planets influence us just as everything else, under whatever guise, communicates with us, but it is we who are sensitive, that is to say, impressionable. Our subjectivity is enough to establish a connection that we imagine. Yet, however imaginary we may suppose Astrology to be, it acts upon us to the extent that we are playthings of the fairy Imagination, who rules the world.

But here we do not seek to explain the mysteries of astrology nor to propose a philosophy of influence. We simply note that in recent centuries the science of 'Uranus' has been enriched by three new planets. We thus have the classical septenary expanded in a manner that is troublesome for astrologers. What are they to do with Uranus F, Neptune G and Pluto H?

As the ministry of the ancient Planets is complete, the new ones cannot be brought into the government except by assigning them undersecretaries of state. They created, for Uranus, an office of inventions, and charged Neptune with elucidating metaphysical phenomena. As for Pluto, they are still looking for roles for it, as it has only just emerged. Will demonic manifestations be reserved for it?

It is difficult to match human types to the distant planets and the cluster of asteroids orbiting between Mars and Jupiter. Astrologers would do better to stick to their human-intuitive traditions without worrying about astronomical discoveries.

But, so far, having made the most of Uranus and Neptune, they have graciously welcomed Pluto, and have even gone so far as to predict Proserpina!

Uranus F has appeared to them as an original, who does nothing like the others, since its moons orbit in the opposite direction. That was all it took to establish him as the father of inventions that change human customs and replace the artificial with the natural. This new, insubordinate titan incites revolt, revolutionary outbursts and spreads subversive theories.

In the absence of a Uranian type, the Saturn-Martians of a Mephistophelean nature—loose, extravagant, with a restless gaze, capable of disconcerting with their eccentricities—are attributed to Uranus. We owe to them, in literature, the strange works that fill us with astonishment.

Formed with the letter H, the initial of Herschel, who discovered Uranus in 1781, the sign F is reminiscent of the piston of a steam engine, an allusion to the mechanism, considering it Uranian.

Neptune G is so distant that its influence can only be ultra-subtle, akin to that of imperceptible waves. Neptunians are scarcely earthly, like Beatrice, who initiated Dante into the supersensible mysteries. Mystical ecstasy, the departure from oneself, bilocation, telepathy, magical enchantment and poisoning all stem from Neptune.

The Chaldeans might well have recognised Ea, lord of the supra-celestial waters, in the genius of Neptune. These waters are the vehicle of supreme wisdom: they mysteriously infiltrate the spirits to enable them to divine the divine secrets.

Pluto seems reduced to the role of a minister without portfolio. Is he perhaps a sort of angel of the Last Judgement, watching over the solar system from a dizzying distance? We do not concern ourselves with him. In the past he lacked influence, whilst we ignored him; now, if we concern ourselves with him, we draw him to us like a magnet, according to our own subjectivity.

An innovative astrologer, K. E. Krafft of Zurich, has not hesitated to alter the ancient septenary by introducing Uranus and Neptune into it, replacing the Sun and the Moon. These two luminaries, which are not planets in the strict sense, depart from the septenary to form, together with the Earth, the ternary Spirit (Sun), Soul (Moon), Body (Earth).

In 1926, an *Essai de Symbolisme planétaire* linked Uranus to primordial Chaos and Neptune to the etherisation that returns to the original Unity. The system was formalised as *Typocosmia*, an essay on universal terminology. This time, it concerns seven significant archetypes functioning as ideograms.

Uranus F represents the explosive energy of the chaotic whirlwind from which the involutive creative breath proceeds.

Saturn S is the condenser that contracts, materialises and tends towards inertia.

Mars H acts as an individualiser, multiplying centres of initiative, each distinct from the others.

Venus g brings together what is separated. It initiates processes of reintegration, fostering all affinities of fusion.

Jupiter j coordinates associations, stabilising them by regulating their functioning.
It is the harmonising principle of communities.

Neptune G sublimates and prepares the return to incorporeal spirituality.

Mercury f occupies the centre of the hexagon formed by the other archetypes. It is the agent of association upon which everything has an effect, the medium, or necessary intermediary.

Being less human, this septenary does not lend itself as well to psychological applications as that of the ancient astrologers. Let us therefore stick to the classical approach, which has been tested in relation to the so-called planetary types.

PART TWO

THE ZODIAC

THE ECLIPTIC

The Sun, Moon and Planets, strictly speaking, traverse the celestial vault without straying from a zone bounded by the tropics. Strictly regular, the Sun's annual course follows an oblique path along a circle, which intersects the sidereal equator at two points, rising and falling to mark the extreme seasons.

This circle is the ecliptic, because eclipses occur when the Moon meets the Sun. It is divided into four segments corresponding to Spring, Summer, Autumn and Winter. Spring begins when the ascending Sun crosses the celestial equator; day is then equal to night (equinox), just as at the start of autumn, when the Sun, this time descending, again bisects the celestial equator. The solstices, at which the Sun ceases to rise or set, mark the beginning of Summer and Winter.

Planisphere showing the correspondences between the 22 Tarot arcana and the zodiacal and circumpolar constellations.

However basic these concepts may be, we must bear them in mind to justify the division of the 360 degrees of the ecliptic into twelve sections of 30 degrees each. This mathematically defines the zones that the ancients called the Mansions of Heaven, juxtaposed in space between the two solstice circles, parallel to the equator. These mansions have

previously coincided with the constellations whose names they continue to bear, although, due to the precession of the equinoxes, a shift of 30 degrees has taken place. Thus, the vernal point, from which the first degree of the ecliptic begins, does not fall exactly beneath the fixed stars of Aries, but rather approaches Pisces and comes close to Aquarius. This shift naturally applies to the entire Zodiac.

This designation also applies to the loosely defined groups of fixed stars that cross the ecliptic and to the twelve strictly equal divisions, calculated at 30 degrees from the vernal equinox. It is important not to confuse the zodiacal constellations, formed by the fixed stars, with the Signs of the Zodiac, a twelvefold division determined by calculation and invisible in the celestial vault. And it is the signs that matter in astrology, not the constellations, although the latter may not be without influence. Depending on the sign they occupy, the planets gain or lose power; one may well wonder whether the constellation in which they are visible is not also of significance. It is accepted that the proximity of the principal fixed stars of the zodiacal zone is not without significance. Aldebaran, Castor, Pollux, Regulus, Spica and Antares do not combine their brilliance with that of a planet without altering the latter's influence.

The constellation occupying a sign for twenty centuries may well alter its character. Aries must have lost its original ardour since this sign retreated to occupy the constellation of Pisces. Conversely, Taurus must appear more ardent, as it is associated with the stars of Aries. The other Signs may likewise have taken on characteristics from the sign that follows them, which would result in a slightly distorted presentation of the Zodiac as a whole, due to the precession of the equinoxes.

If we are to set the record straight, we can rely only on the original symbolism, which aligns the Sign with the Constellation. It is therefore with a retrospective eye that we should examine the twelve-part Zodiac to explore the symbolism in greater depth.

Let us not fail to emphasise the abstraction, made in astrology, of the constellations, for the signs are determined not by the appearance of the sky, but by the position of the Sun relative to the Earth.

Let us note, then, that the zodiacal hieroglyphs:

x c v b n m X C V B N M

designate the signs exclusively, whilst the constellations are designated by their names: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces.

ARIES *(The Ram)*

The spring equinox once marked the renewal of the year. Crossing the celestial equator, the Sun rises from the winter regions, signalling the awakening of the plant energies slumbering beneath the earth.

Around two thousand years ago, the vernal equinox point, designated by the ideogram ♈, still fell within the constellation of Aries, which gives its name to the first of the two equal divisions of the ecliptic circle, traced by the Sun's apparent annual path. This initial 30-degree stage remains dedicated to Aries, despite the precession of the equinoxes, which has caused it to shift back towards Pisces.

The Sun's influence on our planet depends on the degree to which the Earth's axis is tilted. Thus, the influence attributed to Aries stems from the vertical alignment of the Earth's axis, and not from the fixed stars amongst which the vernal equinoctial Sun was situated when astrology first emerged.

What characterises the Sun in Aries is not its imperceptibly variable sidereal position, but the impetuosity of its springtime action. The days lengthen rapidly whilst, with sudden fervour, the heat attacks the last remnants of winter's chill. It is then that Aries strikes, unleashing its full force. Its attack is abrupt and conquering, yet lacks persistence. The triumph of spring brings with it a return of the cold, which threatens a bloom that is too early.

Youthful presumption drives Aries into reckless undertakings. The impulsive hero heeds only his courage and risks falling victim to his own recklessness. He is a Lamb rushing towards sacrifice.

This is the astrological explanation for the legends of the spring saviours, born on the winter solstice and victims of their own generosity. They are personifications of the Vital Fire, the universal animator, which is embodied in all that lives.

This is the Fire of Aries, Agnus, reminiscent of the Vedic Agni and the primitive worship of the sacred flame, arising from the dead wood found on the Christian cross. It is a latent ardour symbolised by the Sulphur of the alchemists 🜍, whose ideogram alludes to the inner Fire 🜂, hidden yet active, for the cross + with a sign above it indicates that a creative action must be fulfilled; far from representing death, the intersection of the passive horizontal with the active vertical is a hieroglyph of fertilisation, of the union of spirit and matter. Depending on whether the vertical line is taken as descending ↓ or ascending ↑, the work carried out is considered to result in incarnational involution or spiritualising evolution.

The Sulphur scattered amongst living beings is the incarnate Son of the Heavenly Father, from whence emanates the universally life-giving Fire *Ammon-Ra*, the ram-horned god, represents the sacred Fire, which is reborn each morning with the Sun, victorious over the shadows of the night, and which triumphs over winter in spring. At his signal, when the hour has come, the interrupted works of vital construction regain their strength and vigour.

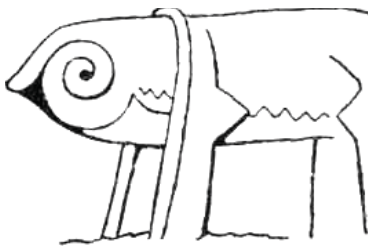
The Chaldeans saw in the celestial constellation of Aries the manifestation of *Enmeschara*, the god of fertility. In their eyes, the lamb was the animal of *Gira*, the protector of the flocks. These deities are associated with the satyr *Enkitu*, a vigorous runner of the steppes, his body covered in hair, whom Gilgamesh keeps close to him to make him a companion in great deeds. The wise king of Uruk is thus linked to animal energy, destined to fade away with generative power, whilst

intelligence retains all its strength. Having fought victoriously alongside his royal friend, Enkitu gradually falls asleep, only to disappear later, absorbed by the Earth. Gilgamesh mourns his precious helper, then renounces heroic battles to undertake the perilous journey to the West, which leads him to defy the waters of death. On his return to Uruk, the king calls upon Enkitu, who emerges from the depths like the spring ram rising from the southern regions[1] .

Astrologers have classified Aries as a Fire sign, in reference to the spring sun that melts the snow. The Sun is exalted in this sign, where Fire-Light manifests a youthful, heroic spontaneity that heralds the start of the new annual cycle. This radiance of life and intelligence emanates from an omnipotent source, symbolised by the dot at the centre of the circle O, or by an eye drawn within a triangle. This animating Fire stimulates constructive vital energies in spring, hence the sudden sprouting of plants and the animals' ardour for procreation. Nature does not proceed calmly at this time, but impetuously, under the influence of Mars. This justifies the attribution of Aries to Mars a s The Greek name of the god Ares, on the other hand, differs only of the first sign of the Zodiac.

Although distinct from the mythological blood-drinker, the Mars of astrologers remains fierce as a defender of the living individual. His harshness translates into a selfish struggle for life. The vital breath of Aries is, however, generous, procreative, lavish in energy that is squandered entirely, unable to be contained.

In military strategy, Aries favours sudden attacks that take the enemy by surprise. The German offensive of 21 March 1918 could not have taken place on a more auspicious astrological date. When there is no immediate threat of war, it is usually feared that hostilities will break out in spring. But such hostilities are more commonly declared in the vicinity of Leo, a Fire sign more dangerous than the exuberant and presumptuous Aries, whose ardour often translates into a fleeting flame.



Aries carved in the necropolis of Djoulfa (Armenia).

[1] P. Jensen: *The Gilgamesh Epic in World Literature.*

TAURUS *(The Bull)*

The seed that has just sprouted under the fiery influence of Aries is destined to undergo the successive trials of the quaternary of the Elements. As they pass through the opaque Earth, the plant shoots must face the turbulent Air, resist its gusts, absorb the water swollen with sap, until they finally yield to the ripening of the summer Fire.

The second sign of the Zodiac, Taurus, is earth-bound, for it marks the season when young plants take root to draw nourishment from the tilled soil. Thus, the animal whose labour prepares the Earth for fertility follows Aries precisely in the zodiacal cycle. It is no longer a question of the aggressive ice-breaker, the impulsive liberator of imprisoned energies, but of the heavy, methodical and persevering labourer, who takes on the task of enriching the earth's surface. Taurus works without haste, with nothing to hold him back; his drive is restrained, disciplined and focused; there is no impetuousness in him, but rather the patient effort that overcomes the most stubborn resistance.

We distinguish the *Ox* from the Bull, the fertiliser, who was the favourite of Ishtar, the goddess of sustenance and the transmission of life. But the celestial animal, whose eye is the bright star known as *Aldebaran*, is a good omen only as a morning star. The Bull then appears in all his springtime vigour: this is no longer the case when Aldebaran is in opposition to the Sun, rising from the edges of *Antares*, the great red star of Scorpius. As the growth of the cult of Mithras shows us, the mighty fertiliser is sacrificed, whilst the treacherous Scorpion clings to his genitals. Winter is approaching; the Earth is no longer fertile, for the mighty Bull has become impotent: he is the *Ox*, and as such represents the Earth, as the heavy Element opposed to the light air and the intermediary between cold Water and scorching Fire.

In astrology, the Earth of Taurus is the nocturnal abode of Venus and the place of exaltation of the Moon. It concerns *generative Venus* and the waxing Moon, protector of gestation, during which that which is to be born takes shape.

The seed that brings forth the solar Mars of Aries is compelled to form a body with the aid of Venus and the Moon, which bring forth the riches of the Earth fertilised by Taurus. To this animal we owe our Venusian vitality and our organic form; it is he who enables us to live physiologically. But physiological life is not our most precious gift, for animality is for man nothing more than a support for a higher life. This is why the

initiate must slay the Bull within himself, that is, voluntarily die to the coarseness of his instincts and passions.

When Gilgamesh offends Ishtar by rejecting her advances, he asserts himself as freed from the slavery of the senses, but thereby incurs the vengeful wrath of the goddess of sensuality. To punish the guilty party, the irascible Ishtar sends the celestial Bull, whose breath is poisoned, down to earth. Powerfully aided by his acolyte Enkitu, the Ram-Man, king of Uruk, defends his subjects and ultimately frees them from Ishtar's scourge. Enkitu brings back from the battle immense ivory horns inlaid with lapis lazuli. Within them is kept a healing balm, a remedy for the evils spread by the devastating beast. However, Enkitu dies, a victim of a relentless wasting disease. With him dies the lower self that had placed itself at the service of Gilgamesh's superhuman wisdom.

Ishtar is the seductress who makes one love life. She draws the spirit towards matter, compelling it to work with it in order to refine and spiritualise itself. The Initiate knows that this goddess rewards coarse beings in a coarse manner, but reserves a greater reward for those who manage to rise to the nobility of generous sentiments. He who, being good, loves fervently the True, the Good and the Beautiful, is loved by the Mother of the living, the ethereal Aphrodite, who is no longer precisely the Venus of Taurus.

GEMINI *(The Twins)*

For the plant, the Earth's trial consists of sinking down to take firm root. Once the descent is complete, the ascent begins. It is then a matter of conquering the air under the airy sign of the Twins (*Gemini*). The constellation of this name surrounds two beautiful stars, Castor and Pollux, who once awaited the Sun at the highest point of its annual journey. They are seen as two inseparable children or youths, one carrying Apollo's lyre, the other Hercules' club; the former represents spiritual light, the power of understanding and harmony; the latter represents the energy that translates into action. The Babylonians saw in the union of the two stars an allusion to the fraternal collaboration of Gilgamesh and Enkitu; hence the Wisdom that discerns and the Executive Force, which carries out what the intellect conceives. Nothing was impossible for the heroic pair, whilst the king of Uruk benefited from the brute energy of the wild satyr, tamed thanks to the hierodule who had snatched him from the steppe. Left to his intellectualism, Gilgamesh was reduced to the conquests of the spirit, which led him on perilous explorations into the realm of immortality. Greek mythology confers divine status solely upon Castor, who, upon Pollux's death, wishes to renounce the privileges of divinity in his favour. The Twins thus approach a human-divine brotherhood; they correspond to the duality that harmoniously merges in the developed being, who has already come into full possession of his intellectual and physical means of action.

In the Tarot, beneath the Sun of Arcanum XIX, a boy and a girl stand tenderly embraced amidst a circle of flowers. They are the classic Dioscuri, transformed into brother and sister, to symbolise, no longer the two twilights, but human brotherhood, the object of civilisation. This develops within the shelter of a circle, a guarantee of the peace indispensable to the riches represented by the shower of solar gold.

Daytime abode of Mercury, the sign of Gemini favours practical discernment, which makes one skilful and helps one succeed in life. The Mercurial Gemini rises through their assimilative intelligence and shines in the highest social positions. They enrich themselves through trade or speculation, and can render invaluable services as conciliatory diplomats, without scruples about exploiting everything wisely. As the days grow longer at the expense of the night, spirits are illuminated in harmony with the blossoming flowers. The magic of colours and light, the atmospheric sweetness, invite the human soul to open itself to kindness, to poetry, to all that beautifies life. No season lends itself better to moralising teachings; to enlighten those who are in error, Castor and Pollux are the best helpers: they tend to make people recognise the futility of doctrines that deceive the people.

The luminous Air of Gemini favours the mercurial spirit, which sparkles but sacrifices everything to superficial brilliance, without concern for enduring permanence. Flowers enchant, but they wither, and the Sun rises only to its highest point before descending towards the earth, which craves ripening warmth. In the exuberant, mercurial joy of the Twins there is bewilderment, for they

aspire to rise indefinitely, whilst Wisdom teaches us to descend after having ascended.

In Initiation, the myrtle springs from the Earth as the plant that erects the Tower of Babel of its trunk in the Air, destined to bear leaves and flowers. The myrtle also rises as high as it can, carrying out an Ascension that precedes Pentecost, which sends the Holy Spirit to Earth. These Christian feasts, like all those of the liturgy, coincide with the rhythm of the seasons.

Alchemy equates the third sign of the zodiac with the sublimation undergone by putrefied matter in the Philosophical Egg. Having turned black, the subject is then regarded as dead in the Land of Taurus, where it decomposes for the benefit of its Mercury, which, once free, rises through the neck of the retort, a place of condensation that resolves into rain. It has been necessary to kindle the fire to bring about the evaporation that separates the subtle from the dense. Thus, the operations of the Great Work correspond to those of the year, carried out by solar alchemy. In the order of the operative colours, the terrestrial black is followed by the native white, which turns green when it settles in the Air, awaiting the unfurling of the peacock's tail, equivalent in Alchemy to spring blossoming.

CANCER *(The Crab)*

How can one not celebrate the light when the days are the longest of the year? The joys of the summer solstice are felt by peoples for whom the Sun does not set when it is at the zenith of its annual arc. In times past, sacred rites sought to delay the shortening of the days: the bonfires of St John are a reminder of this. Masonic traditions celebrate the triumph of moral and intellectual clarity, whilst the night is reduced to a minimum. The rose becomes, at that moment, the symbol of the blossoming that elevates man above the beast. It is fitting to welcome the summer solstice philosophically, as an invitation to luminous introspection: what has the wise man come to realise during the progression of physical light? Has he remained in harmony with it, acquiring new knowledge that allows him to enrich his spirit? The sap has risen through the plants: they are now rich and ready to be gathered into bouquets known as St John's herbs.

These herbs must be chosen: they are the object of a wise search, not of a mass harvest.
To what, then, do they allude on the spiritual plane? Not everything that is precious is necessarily nourishing; the imagination demands more than mere sustenance: it requires subtle stimulants and delicate remedies, luminously crafted.

The Moon rules Cancer, a Water Sign, predisposed to the aqueous construction of organisms. The Moon-Imagination governs the vital fluid dispersed in forms created by growth. It is the architectural intelligence that conceives, for each species, the constructive plan of the individuals. The Babylonians made him their Moon-God, *Sin*, father of Ishtar, the goddess of the living.

Absorbed in the creation of forms that vary to infinity, this divine artist acts upon the Water of Cancer, which is malleable to his suggestions. His work glorifies Jupiter, the chief of the gods, for whom Cancer is the place of exaltation.

Those favoured by this deity are wonderfully imaginative
—they perceive what escapes the common mind, discern the virtues of plants and are able to divine mysterious influences. If, in addition to having the Moon as their ruling planet, they benefit from a dominant Sun, those born under this sign will be predisposed to imagine things accurately. Far from any passionate imagination, they will be able to receive true, undistorted impressions.

But this lucidity, which may manifest itself accidentally, is not definitively acquired except by virtue of the purification of the water trial. After descending to the lowest point (Earth **D**), after climbing to the highest point (Air **A**), it is necessary to return to the middle balance, to the level of the sublunar world, which represents Arcanum XVIII of the Tarot. We see the arduous path of life, moistened by a sweat of blood. The path runs alongside a marsh, before which it is dangerous to stop, for a giant crab snatches those who pause there: the retrograde crustacean thus secures its prey. A little further on, two dogs bark furiously
; they are the dogs of the dog days, when Sirius and Procyon shine brightly. If the traveller allows himself to be intimidated, he is lost, but the dogs will not dare to bite him if he passes bravely between them.

He must then enter a gorge guarded by fearsome fortresses, from which hidden enemies threaten—adversaries to one another, yet united in their intent to halt his advance. The journey continues across treacherous terrain, full of chasms and traps—until, at last, he finds before him the boundless fields that open up to the daring, exploratory imagination.

No one escapes the snares of this unexplored world unless guided by more than the pale, often deceptive, reflection of the moon. Without an inner guide to warn him against illusions, the arduous pilgrimage could not be undertaken. There are falls from which one must rise; but he who does not lose heart is initiated into the divine mysteries.

The Masonic rite ignores the deafening dogs, but makes the initiate hear the sound of a storm, deafening clamour and, finally, the persistent clang of clashing weapons. The initiate crosses a closed field, where gladiators attack one another as defenders of opposing theses. Taking care not to take part in vain quarrels, in which words are the cause, he moves away from the combatants possessed by such logomachy and approaches a great river, where the swift current carries away received opinions. This time, the initiate must demonstrate independence of judgement, swimming across impetuous torrents. If he were to succumb to vulgar prejudices, he would be swept away by the waters and would never reach the shore reserved for the wise.

This purification by Water concerns sensitivity, which will be lucid if it does not allow itself to be misled. To treat the imagination as mad, to reject and sterilise it, is neither philosophical nor reasonable. Seriously cultivated, our imaginative faculties complement our intellectual power, the offspring in equal measure of feminine, dream-like intuition and deductive positivism. Two pillars rise before the Temple of Wisdom. One, *Jakin*, corresponds to the Fire of masculine initiative, to entrepreneurial ardour and to the reasoning that springs from the autonomous depths of the spirit. The other, *Bohas*, alludes to the airy breath that stokes and revives the inner flame; therefore, it also alludes to the animating influences exerted upon us from without. Initially, standing between the two columns signifies marrying the King and the Queen, Sulphur **Q** and Mercury **f**, in a fully purified Salt. Be pure in your personal fluidity and, by reasoning correctly, you will possess the exceptional grace to imagine what is just.

Cancer is a sign of copious production: prolific novelists enjoy its influence; likewise the great maritime explorers, who honour it, and, on a more modest scale, washerwomen and all those concerned with moral or physical cleanliness. A woman born under Cancer (23 June to 23 July) will be careful of herself and her home; she will not like to lie, though she will know how to tell stories; her memory will be good and her imagination lively.

Under the influence of Cancer, nothing is rushed—this influence delays the conclusion of business matters, as if condemning them to flounder in the crab's swamp. On the contrary, this sign favours non-demanding tasks that allow the imagination free rein: knitting, embroidery, sewing, etc. It is accused of chattiness, laziness, a propensity for rest, and a fear of responsibility; yet, though it is the enemy of exertion, it fosters a love of water, bathing and swimming: it predisposes one to the observational sciences.

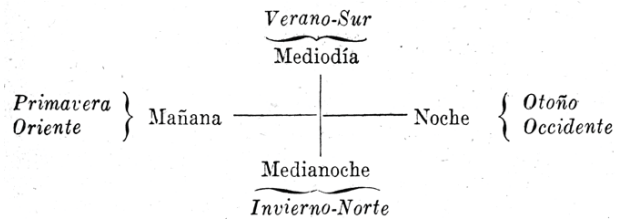
LEO *(The Lion)*

Every extreme gives rise to its opposite; hence Air follows Earth and Fire follows Water in the sequence of the initiatory trials. Swollen with sap, the plant undergoes a drying-out process that ripens the fruit; having emerged from the outwardly purifying vibration, the initiate sinks into a burning desert, to be purified from within by Fire. He who consents to be burned alive is surrounded by spiritual flames, whose penetrating heat kills the seeds of petty selfishness or passions unworthy of an initiate, who thus becomes pure down to the deepest sources of his impulses and his will.

When the *Soldier of Mithras* was promoted to Leo, honey replaced water as the purifying agent for the hands, which were no longer to be stained by any reprehensible act. The dryness and heat of the zodiacal Leo were to exalt the active virtue of the Mithraic Initiate[1] .

The sign corresponding to the middle of summer is symbolised by the cruel fever that devours what has been painstakingly built with water amidst a pleasant warmth. The fire of July-August turns the once-green grasses into dead straw, the bearers of the harvest in which all the plant's vitality is concentrated. By drying out its receptacle, the Sun in Leo has ripened the seed of future harvests; it cooks the sap to provide, in its concentration, the life-renewing energy.

From an intellectual standpoint, the grain, protected by hard husks, represents the depository of living truth—it is a quintessence in comparison to the diluted liquid with which imaginative forms are filled to overflowing. Leo does not dwell in the poetically diffuse—it seeks to grasp in its claws and teeth a solid, substantial prey. By drying them out mercilessly, it kills the luxuriant forms of the imagination, reducing them to resilient grains, within which the vital fire of the True is enclosed. The seasons correspond to the phases of the diurnal cycle:



Marking thus the middle of the year, the Sign of Leo corresponds by analogy to adulthood, which puts man in possession of his practical means of fulfilment. The decisions awaiting execution are then translated into acts of audacity and courage: wills become tense, minds are rationally exalted, and arms burn with active energy. Many wars and revolutions will break out, as determined by the Leo Sun.

[1] Alfred Loisy: *Les Mystères Païens et le Mystère Chrétien.*

Let us guard against, however, condemning the influence that spurs vigorous and fruitful action, casting aside all illusions, all languid dreams, all inhibiting sentimentality. Moreover, in days gone by, one had to pass through *Leo* to rise to the rank known as *Companion* in modern Initiation. To work effectively, one must not hold back, and one must not fear being cruel to oneself.

The Noon Sun also corresponds to that of Leo—it possesses the same ardour and its light is equally harsh; it reduces shadows to a minimum and reveals objects as they are, without concealing their imperfections in the slightest. This clarity of the great day, which penetrates the Temple of the intellect through the southern window, illuminates gently, and not with the impetuosity of the first rays of dawn. When the solar air tints the dawn upon the dark clouds, old errors are swept away; but youthful combativeness wastes no time in delving deeper or in judging with full knowledge of the facts: it casts aside prejudices with the devilish fervour that follows the dazzling effect of the East's all too sudden light. The presumptuous Apprentice must calm himself by learning to observe, without taking sides, men and things. The proper revision of his intellectual vision will allow him to approach the window of Midday, which enlightens the Companions, now experienced workers, knowing how to work with all the lucidity of middle age.

The symbolism of the Temple's windows is inspired by the three Fire signs of the Zodiac: Aries, Leo and Sagittarius.

Youthful *Aries* refers to the Martian light that penetrates through the window of the East. It pushes aside anything that stands in its way and rapidly builds its defences, which are not a structure with a solid foundation. The *Apprentice* devotes himself to successive trials that instruct and shape him.

Leo corresponds to the active vitality of *the* Expert *Companion*. The illumination of the spirit is complete insofar as it is reasonably perceptible, thanks to the full clarity upon which the midday window opens.

But there is a stained-glass window to the West which the Sun makes shine with its last rays at the twilight hour of the day's end, just as it descends annually beneath the

sign of *Sagittarius*. Here the light is gentle, serene, in harmony with the *Master's* tranquil contemplation; he who has died to all passion and is an impartial connoisseur of all the shades of Truth.

The Lion becomes a malevolent beast when the Sun does not bestow its grace upon this noble animal. It represents the passions without which nothing great is achieved, but whose fervour must be subdued by the light of reason. It is represented in the Tarot by the smiling woman of Arcanum XI, who effortlessly keeps the jaws of the enraged beast open. This lady possesses the spiritual strength that overcomes brutality. She symbolises the wisdom that inspires heroes who combat pernicious powers, without killing the beast, whose vigour is precious.

Gilgamesh, as depicted by the two great Assyrian statues in the Louvre, presses a lion to his heart, one he has merely stunned with the aid of a flexible mace, fashioned from a skin filled with sand. What matters is to discipline, not to kill, those who possess energy. The solar king ensures that the powers submit to his luminous authority: he does not impose himself as a tyrant, but becomes the interpreter of a reason before which it is glorious to bow.

VIRGO *(The Virgin)*

The ardour of the Zodiacal Lion is that of *Baal the Burning*, who tends to consume all. This fearsome god would scorch the Earth were it not for *Tanith*, the comforting lady of nocturnal coolness and life-giving dew. From this merciful goddess, astronomers have fashioned the Virgin (Virgo m) of the Zodiac, moistened by the harvests ripened by the Lion. She governs an Earth sign, where Mercury finds both its nocturnal domicile and its place of exaltation. Astrology thus explains the *Mercurial Earth* of the alchemists, which is no longer the resistant soil worked by Taurus c, a passive substance awaiting processing. The virginal earth has been transfigured by motherhood; gestation has sublimated it by purifying it, restoring it to virginity after the birth of the harvest. Known to Virgil, the mystery of the virgin-mother dates back to agricultural initiations predating Christianity.

From the Earth Element **D**, the Hermetic ideograms distinguish the *exalted Earth*, which they call Antimony l, thus designating an ethereal substance in which the mercurial spirit rests (its nocturnal abode), whilst at the same time being exalted as if upon a throne. In truth, Mercury f is exalted by glorifying Antimony l, which it raises, as indicated by the common symbol of inverted Mercury: **f** in **l**

These two symbols refer to *the Soul of things*, which is considered to penetrate the body as Mercury **f**, then, conversely, to be liberated through Sublimation **l**. The Virgin, resting her foot upon the convexity of the crescent moon, becomes the *Queen of Heaven*, mistress of manifested forms. By yielding to the temptation to turn the crescent moon upside down with its points facing upwards, artists have sometimes strayed from the established tradition. This is not the case with the Spanish sculptor to whom we owe the Virgin whose design we show here,

inspired by the original, preserved in Paris in the sacristy of the Church of St Thomas Aquinas. This work, dating from the late 17th century, conforms to the symbolism of Tarot Arcanum III, as indicated by the correspondences set out below:

since ancient times, the woman has been represented by a simple vertical line, atop which there is a small circle. Later, the base of the line was widened; subsequently, in Egypt, arms were added to her, before Carthage adopted for Tanith the prototype of the Spanish virgins:

As for the symbol of the Zodiacal Virgin, which is winged, it derives from the same figure as Tanith, whose arms become drooping wings; in her left arm she holds an ear of corn pointing down towards the earth.

In the complete depictions of the dispenser of harvests, as she is designated in the celestial sphere, the Virgin's right hand holds the palm of victory, for the

idealism she represents is certain to overcome all that is inferior to her. This palm is equivalent, as a symbol, to the foot placed upon the head of the cosmogonic Serpent. The reptile alludes to selfish instincts, necessary for the preservation of individuals, but which must be subordinated to the generous ideal of the common good and the health of the species.

The glorious victory assured by the Virgin Mary is that which overcomes the difficulties standing in the way of the sublimation of human nature. The Spring earth (C, the night-time dwelling of G) weighs upon us, holding us fast to the surface of the soil we are to cultivate. Once our task as farmers is complete, we are rewarded with an elevation beyond the material world to which we had to sacrifice ourselves. Mercury lends us the wings of his brow and heels: we are then able to think with greater gentleness and ease, to walk with less heaviness, for we benefit from the Virgin's spiritual assumption. We are no longer beasts, but human beings conscious of their dignity. *Our Lady* inspires in us the ambition to achieve great and noble things.

The Virgin's ear of corn is a shining star once venerated by the harvesters. Its Hebrew name is taught to the Companions, who are called upon to discover within themselves a similar star, that of enlightenment, the fruit of their labours. This is an idealistic discernment, which is earthly, for we must not turn our backs on the earth so as to contemplate or aspire to nothing but heaven. He who has seen the *Shining Star* and grasped the meaning of the *Letter G* knows what he owes to the common mother who nourishes him. He is careful not to renounce the cult of Isis, to whom the *Sons of the Widow* are consecrated; they accept life with all its burdens and throw themselves courageously into work, for through it they participate in the Great Work of general perfection.

They care little for the fate of their individuality, which is valuable only by virtue of the function it fulfils. We are nothing in ourselves, but we become significant insofar as we are workers in the ceaseless labour that will yield the best results. We immortalise ourselves by identifying with activity, which can have no end. Eternal rest would amount to extinction, for to be, one must act: nothing can be conceived that is strictly inert and non-operating. Everything works, even in the phase of rest, for we rest only to work in another way at the repair of our organs and the restoration of our strength. Even the dissolution of an active aggregate does not amount to rest, since the dissociated elements each continue their indestructible activity.

This *virginal Earth* is, therefore, the eternally living and productive substance, where Mercury is secretly exalted at night. This mysterious Mercury of the Virgin is not the Mercury of Gemini, that airy, transparent sign in which nothing is hidden. Mercury shines and makes things shine, but with more superficial frivolity than solid depth. This is no longer the case under the auspices of Virgo, who restores Mercury to a serious state, endowed with penetrating intelligence and capable of performing the wonders of wise subtlety.

In short, the Zodiacal Virgin is the mediator who unites spirit with matter, intelligence with the necessities of life. She reveals to us our task as vital agents and enlightens us regarding the work required of us. She refuses to satisfy the curiosity of the indiscreet who would like to know everything, but she helps us to understand that which is useful for us to know. She is practical and not abstractly speculative. Her favours are bestowed upon the practical-minded, upon men whose intelligence is grounded in reality: she frequently enriches, and always preserves from poverty. Her favourites are never lost in the clouds: they triumph in the applied sciences.

LIBRA *(The Scales)*

When visiting the oldest temple in Tyre, Herodotus saw, as the only representations of the divinity, two consecrated stelae, one dedicated to *Fire* B and the other to *Wind* A. This binary represented the dual aspect of the animating principle of all things; the deified *Fire* is that which burns within all beings to ensure their vital stability, whilst also fostering their growth and development. It is the *Sulphur of the Alchemists* Q, whose inner ardour is symbolised by the Jakin pillar of Solomon's Temple.

This vital energy lies dormant in the seed until it is transformed from potential into actuality by the Wind, a subtle breath which, like the Mercury of the Sages, penetrates everywhere to kindle the spark of nascent life and subsequently sustains the vital hearth, the extinction of which determines the death of individuals. This life-giving Air possesses within itself the Force, which is the meaning of the word Bohas, the name of the second pillar erected before the sanctuary of Jerusalem.

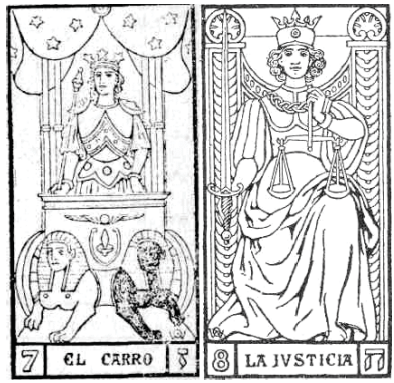
In the zodiac, this symbolism applies to the signs of the equinoxes: ✕ *Aries*, spring, fire B, Mars h, the creative and continuous sprouting of life. Life force. Youth. Impetus. Initiative. Founding action.

✕ *Libra*, Scales, autumn, Air A, Venus g, stabilisation, balance of vital forces.
Maturity. Direction. Calm. Preservation. The act of maintaining.

Here lie the two factors of universal construction arising from the centres of individual activity (J.·.), stimulated and sustained by a vitalisation of a general order (B.·.). Every vital edifice involves a mysterious founder in whom this constructive will resides
which comes into play to carry out a pre-established plan; but this active effort would be fruitless if it were carried out in a disorderly manner. Similarly, entrepreneurial energy must be disciplined to avoid being wasted on unproductive agitation. The springtime exuberance of Aries must take into account the experience gained in order to produce solid and lasting work of meditation, balance and wisdom, as the autumnal Libra invites us to do.

In Kabbalah, creative action oscillates between *Chesed* and *Geburah*. The first of the two Sephirot signifies the generous power that gives and extends life by calling beings into existence. The second represents the severity that governs the life thus given, subject to restrictions that tend to coordinate it constructively. Chesed animates, stimulates, and inspires one to undertake everything with enthusiasm; Geburah restrains, moderates, and adapts to inescapable necessities.

These two Sephirot of a psychic nature correspond to two others of an executive nature: *Netzah* and *Hod*. *Coordinated Action* and the *constructive coordinating Law*, which are illustrated by Arcanum VII and VIII of the Tarot.



The Scales upholding Justice, through the rigorous balance of their pans, recall the equinoctial season, during which the day is of equal length to the night. This is the case in spring and autumn, but when the days grow rapidly longer, nature awakens to undertake its constructive work of vegetation. When, on the contrary, the days grow shorter, it seems as though life were withdrawing and preserving itself in the fruit that has reached maturity. There is a tendency towards equilibrium between the constructive forces and those that are preparing to ruin the structure that has been built.

Libra is the sign associated with that phase of human life in which the individual has the full range of their means of action at their disposal. They remain in possession of their physical vigour, whilst his intellect has been enriched by study and experience. He is no longer the conqueror consumed by the fire of Leo's ardour (♌), for the intellectualism of Virgo (♍) has tamed the king of beasts, as shown in Tarot Arcanum XI. Calm and welcoming Wisdom has taken her place in the person of spiritual Venus, for whom Libra is the daytime abode—let us say the drawing room—where the philosophy of old Saturn is honoured (Saturn is exalted in Libra and is in fall in the opposite sign of Aries).

The philosophical cenacle where Venus inspires the work, deliberates with courtesy, weighs opposing opinions and strives to deliver just verdicts. It is a Masonic lodge functioning at its best. We enter here only after having freed ourselves from all disturbing passions, having rid ourselves of prejudices and having broken with the violence that renders us incapable of judging impartially. The sages of Libra are not men of action[1] ; they are not impatient to remedy all evils abruptly. The saying applies to them:

Patience and time achieve more than force and anger.

They know that the present slips from their grasp, yet they are not unaware that their actions can influence the shaping of the future. Those born under this sign are theorists, dreamers at times, but, if they see rightly, their theories are fruitful and their dreams premonitory.

They seek *balance*, which they strive to achieve above all within themselves, for, being balanced, they exert a balancing influence. They are averse to acquiring abnormal faculties, developed at the expense of sound psycho-physiological meditation. It is unhealthy to take a commendable development to excess. Through excessive muscular training, athletes become weakened in other respects. Nervous acrobatics is even more disastrous in its consequences. Let us not abuse anything: neither our intelligence, by applying it to things that are beyond it, nor our imagination, by abandoning ourselves to its extravagances, nor our will, by striving to desire the unattainable. Let us exercise moderation in everything, even in the things we consider best.

[1] Mars, the active energy, is banished from this sign, where he must behave, not as a brutal warrior, but with the courtesy of a well-bred man.

This is the lesson of the scales, a delicate instrument where, if one pan rises, the other falls. This means that every action generates an equivalent reaction. This fact escapes the bewildered, who act without discernment; it is also overlooked by those who seek happiness in sensation. In reality, everything balances itself out—only the desire we experience brings us satisfaction. Pleasure is proportional to the discomfort it suppresses. We enjoy rest to the extent that it is necessary to compensate us for an effort. Absolute and permanent happiness is a chimera, because nothing is perceived outside the alternatives that are indispensable to every manifestation. The conditions of existence, as they are conceived, are those of a universally labour-intensive life: it is expected that beings should work, and good workers are rewarded. If we wish to be happy, let us learn to work well and practise the Art of living like artists who love their Art to the point of identifying with it. The miseries of life are inevitable, but we can rise above them. Courage is the great remedy for all ills. *Virtus inde salus!*

The Universe is an organism within which everything that lives fulfils a function. Let us discover what ours is and put all our energy into fulfilling it. In this way we shall be in harmony with Life as a whole, and, *by living well*, we shall ensure, through our own merit, the greatest happiness compatible with our nature. This is by no means abstruse metaphysics, but sound, positive logic, dictated by the law of the equilibrium of things. The organic particle, faithful to its function, benefits from the forces of the collective organism as a whole. Therefore, the individual who seeks to work solely for themselves and not in the interest of the community of which they are a part is acting foolishly. To live only for oneself is to live poorly, narrowly; it is to deprive oneself of the vital fluid that enables one to live fully

The mysteries of Libra are also those of the B.·. column; but, in these matters, it suffices to put the meditative spirits on notice.

Among the Air Signs, Libra follows Gemini, which precedes Aquarius. But the Air of Gemini is Mercurial, light, expansive, a source of development and the fullness of growth: it swells everything it penetrates. That of Libra is respiratory; it enlivens, sustains and prolongs the proper functioning of the organism. As for the Saturnine Air of Aquarius, it is icy, pure, but it is a breath of death rather than of life.

From a constructive point of view, Gemini completes the erection of the vital edifice and shows in the allure of its youthful beauty. With Libra, the building has already been approved, is in use and fully fulfils its purpose. Aquarius finds it deserted, abandoned but still standing, preserved as a testament to the past, a showcase of architecture, a precious guide for traditionalist builders.

Being born under the protection of Libra favours physical, moral and intellectual balance. Lawyers benefit from this Sign, which makes us gentle, conciliatory, wise, prudent and good at giving advice. There is a danger, however, of favouring theory at the expense of practice and of succumbing to exaggerated dogmatism. In this case, disruptive influences come into play, especially if Venus and Saturn occupy unfavourable signs. In short, even though the Sun is in its fall, Libra is excellent, if only for its moderation, which stands in opposition to all pretentious vanity.

SCORPIO *(The Scorpion)*

Life, which is a continuous flow, stabilises temporarily. That is why the happy balance achieved by Libra is of limited duration. No elixir of life can immunise against the decay that stalks all that is born. We may grow old in strength, and prolong our days by living in the calm of security. But there is a limit that the wise man foresees without fear. The wise man attaches no greater value to transitory life than its just price. Seeking to make the best possible use of it, he must bear in mind a lasting life, for which nothing prepares us better than a limited life well lived.

Despite the supposed Rosicrucianism portrayed in **Zanoni**, the desire to become physically immortal is not appropriate for an adept. Let us care for our bodies so that they remain habitable for as long as possible, performing their functions properly; yet that which is meant for use has a limited lifespan, and we must know how to die.

Each year, as the days grow rapidly shorter, when life seems to abandon the vegetation, we are reminded that we too are moving towards autumn and winter. Let us therefore take our stand with courage, convincing ourselves that if Life calls us to other duties, we have nothing to lose. Let us live in harmony with Life and trust in it.

Let us thus face the terrible *Scorpion*, which extends its fearsome claws towards the Scales, so as not to let anything that nourishes Life escape. This monster was suckled by Tiamath, the primordial substance, when wrath transformed her into chaos. The Scorpion is the cosmic disruptor—nothing can withstand him once the constructive work of Life has been accomplished. The ripe fruit tends to preserve itself, like the individual who has reached his phase of autumnal stability. But unless it dries out or mummifies, every organic product decomposes, thanks to the fermentations produced by the Scorpion's venom. In the Zodiac, this animal is the antagonist of the Bull (Taurus), which consolidates and nourishes nascent life. Jealous of all that seeks to endure, the Scorpion poisons the vital sap from the moment it enters circulation. It thus fosters pockets of individualism, which draw in the ambient sap to extract the substance from the dissolving microorganisms. Thus, the ambitious aspect of autonomous life clashes with the whole, where vitality diminishes and where, reduced to its role as a conservator, it no longer possesses defensive vigour.

The nocturnal domicile of Mars, which is bathed in disturbing waters through contact with its wounds, the watery sign of Scorpio is bound by the fall to the Moon and by the exile to Venus (exalted and nocturnal domicile in Taurus). Scorpio effectively destroys the forms shaped and filled by the Moon, and disrupts life as seen through Venus. It causes illnesses that undermine the physiological constitution, malignant fevers and the disruption of the humours. In the social sphere, it fosters revolutions, stirs up discontent and plots uprisings. Nocturnal Mars is not the swaggering warrior of Aries—he is the surly invalid, the devious (underhanded) conspirator who rouses the masses rather than taking action himself.

As the eighth sign of the zodiac, Scorpio corresponds in the horoscope to the 8th House, that of disorganisation and death.

But this sign should not be taken as exclusively evil. Without Scorpio, nothing would be renewed, and all progress would be halted. Sovereign Life allows demolition so that it may rebuild better. Where would we be if nothing had ever collapsed, if the proclaimed traditions

Should these customs, regarded as sacred, have been imposed for all eternity, had the revolts not disrupted the original established order? Should we long for Paradise, where, ignorant of good and evil, man lived like an ape? After all, the tempting Serpent might well be a mythological kinsman of the Scorpion. He is no more evil than the woodcutter who fells a tree, the reaper who cuts the grain, or the winegrower who presses the grapes. Transformations entail a destruction that is indispensable to the renewal of life.

Let us not forget that Scorpio is a benefactor to the followers of the cult of Dionysus. It is he who turns the sweet juice of the vine sour, to effect the metamorphosis from which wine emerges, in which a divine spirit manifests itself. A sacred intoxication, alien to the man of Libra, stimulates the poet's genius, inspires the artist and grants the soothsayer his prophetic delirium. Exaltation is a fever that can turn

Scorpio's normal influence is no less unsettling. But nothing is absolute.

When the evil companions kill Hiram[1] driven by ignorance, fanaticism and presumptuous ambition, they unwittingly bring about a glorious resurrection. Evil is the accident that spurs the forces of good into action to achieve the necessary victory.

The Scorpion of the celestial sphere leads to *Ophiuchus*, the Serpent-Bearer, a giant who possesses the life force, represented by an immense serpent, similar to that of Aesculapius. This seems to indicate that the imbalance stemming from Scorpio lies at the root of the fluidic manifestations of magnetisers and other miracle-workers. By remaining in strict equilibrium, the individual does not step outside themselves in order to act magically. On the contrary, they exert a more or less marked influence, good or bad, as soon as they become exalted, even if only erotically. Erotic agitation tends to be communicated from one sex to the other; hence arises the most common erotic action, which is felt in the most banal seductions, which serve the purpose of reproduction. Now, Scorpio corresponds precisely to the genital organs in the astrological distribution of the Zodiac amongst the various parts of the human body[2] .

[1] The agents of dissolution that become harmful are:

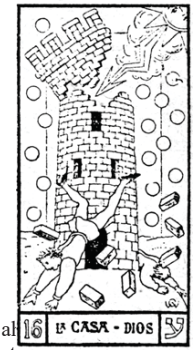
1. Those whose minds are too narrow to grasp the intended purpose. When these ignorant people lay down the law, they stifle the guiding intellect by beating it with the *Ruler*.

2. The fanatics, who take advantage of the turmoil to impose what they consider to be just. They hold the *Square* in their power, which, instead of serving equity, sows discord.

3. The ambitious, who seize the *Net* to reign, flattering the basest passions and arousing every appetite.

[2] This distribution is, classically, as follows:

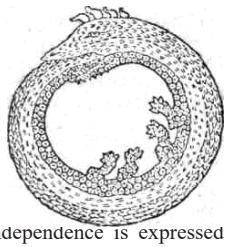
x Head, skull
c Throat, lower jaw and neck
v Arms, back, chest
b Lungs, ribcage
n Heart, epigastrium, spine
m Abdomen, intestines, uterus
X Hips, kidneys, pelvis C
Genitals, pubis, buttocks
V Thighs and muscles in general
B Knees and joints, by extension
N Legs (forearms)
M Feet, limbs, hands, fingers



The violent crises provoked by Scorpio have the effect of releasing the vital energies that Taurus binds to the organism. When the constitutive bonds loosen, uprisings occur, but the disorder they engender cannot lead to the re-establishment of a new order—one that is advanced in relation to the old—until the revolutionary cycle has been completed. The effect of these explosions is no less disastrous, as Tarot Arcanum XVI warns us, which has affinities with Scorpio.

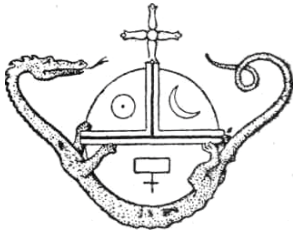
Mythology attributes to the great autumnal constellation the fall of Phaeton, who, terrified by the monstrous firmament, let go of the reins of the Sun's steeds. To justify the place reserved for Scorpio in the starry sky, it is said that he stung Orion just as the latter was about to catch up with Diana, who was running al grateful, ensured that her saviour was placed among the stars. The oldest epic, that of Gilgamesh, describes a monstrous pair guarding the dark passage through which the Sun passes to cross the western mountain. These beings are human from the waist up and scorpions from the waist down. So terrible are they that the mere sight of them is deadly.

A deity of the same family is revealed to us on the Phoenician medallion depicting Baal of Arab. This aquatic god, whose body ends not in a fish's tail but in a scorpion's pincer, corresponds to the Sun that hides behind the ocean waves after each day, and also to the end of the year, when it enters the Water sign of the Zodiacal Scorpion. During the night that represents winter, the life-giving star continues its action, but rather than stimulating the expansion of life morning, it condenses vital energies by compressing them into the interests of its renewal. Is this the meaning of the sceptre, whose tip inverts the sign of Aries? As for the scalloped ring that the Baal of Arab raises in his left hand, it may be an allusion to the multiplicity of vital manifestations, which arise from the single Life, represented by the circle, the symbol of Ouroboros, the serpent that eats its own tail.



Of all the signs of the Zodiac, none seems more ominous in the eyes of astrologers. It predisposes one to irritability, chronic discontent with oneself and others, feverish impatience and all manner of imbalances. Its influence can manifest as hysteria, disorder, shamelessness, and above all, insubordination and furious individualism. It is attributed with a revolutionary temperament;
it inspires reformers, dedicated to tearing down what clouds their vision. These destroyers clear the ground upon which others will rebuild. Customs and traditions repel the children of Scorpio,
whose instinct for rebellion rages against all submission. When their independence is expressed through originality, they can make their mark in art and literature. Every brilliant innovator benefits from a Scorpio that other planetary influences have rendered favourable.

Astrological symbolism



In the World upheld by the Dragon of the unconscious forces,
Intellect and Feeling
dominate the Foundation of Materiality. ♄

SAGITTARIUS *(The Archer)*

As nothing is destroyed, least of all in the realm of forces rather than on the material plane, the decomposition of an organism gives rise to the release of the energies that had gathered to build and sustain it. The vital fire is not extinguished, just as the Sun is not extinguished when it sets. Upon disappearing from one hemisphere, the great permanent luminary illuminates another. By analogy, Life ceases to manifest on one plane only to transfer its indestructible activity to a higher sphere.

This higher plane is that of Sagittarius ♐, the zodiacal sign that leads the Sun to the winter solstice. This indicates that one must descend materially in order to ascend spiritually. Upon descending, the dwelling remains standing whilst the inhabitant has departed from it. In Alchemy, matter decays and blackens in anticipation of the expected sublimation. This is related to the resurrection of the Master, who rises from Hiram's tomb, calling himself the Son of Putrefaction.

The Sun also rises again when it has reached the lowest point of the ecliptic. The days are then reduced to their shortest duration: stripped of leaves, the trees resemble skeletons, and the desolate landscape seems to be in mourning. What a contrast to the month of Gemini, which causes the flowers to bloom in the light of the long days that still linger! Then Mercury reigned, the exuberant, the agile, the outward-looking: now it is Jupiter who receives those whom the mournful earth no longer holds. The ruler of Olympus governs spirituality when he reigns in his diurnal abode, Sagittarius. This Fire sign succeeds Leo in this element, and precedes Aries. Leo's vehement ardour consumes life, hastening its pace. This animal kills what it has itself just brought to maturity: it is he who determines the weakness that Scorpio will exploit, whose cunning Water extinguishes the individual vital Fire, kindled by Aries. Between these two Fires, one devouring and the other inspiring new life, Jupiter distributes the life that returns to him when a spent organism has let it slip away.

Once released, the Celestial Fire revives her, and divine electricity reactivates her, so that she may respond to Aries's next call.

Sagittarius is an archer ready to release the arrow; he is, moreover, a centaur to whom the Babylonians attributed wings, two heads and two tails; therefore a Scorpion, an animal represented in

small form in the monstrous centaur, whose genitals resemble those of the Bull of Mithras[1] .

threaten, just as he attacks the

The double face recalls the Latin Janus, who sees both the past and the future simultaneously. This is the privilege of seasoned old age, whose vigour has been sublimated into intelligence. Such a privilege had to be acquired by the Master of the Royal Art, who asserts himself victorious over the Scorpion when he sets out to act.

Dead to animality, he soars spiritually in a pure atmosphere of wisdom, where, knowing the tradition that applies to the reproduction of life, he devises plans for future realisations. The serenity he has attained allows him to work on the plate to be traced.

The centaur Chiron, tutor to Aesculapius and numerous heroes, had assimilated the a constructive remembrance of past generations. He thus reflected on what should be continued, that is to say, the future. He was believed to be the son of Time and an ocean nymph. He was immortal, but he generously renounced his immortality to free Prometheus. Wounding himself voluntarily with an arrow that Hercules had dipped in the poison of the Lernaean Hydra, he escaped from bodily life.

One can see in this teacher the lucidity of the instinct that guides our beginnings in life, which subsequently fades as we struggle under the light of reason, only to return when old age has brought us calm. The demigod centaur thus fulfils the role of those *unknown Masters* who, hidden behind the veil of objectivity, make their mysterious voice heard by the Sages capable of hearing it. In *Symbolum*, Goethe draws inspiration from the ritual of the Mastery as he echoes the voice of the Spirits, that is, the now-invisible Masters who cry out from beyond: *'Do not fail to put the forces of Good into practice!'*

Yet from beyond, the
voices of the Spirits, the
voices of the Masters, call
out:
Do not cease to exercise
the forces of Good!

The hidden intelligences direct all construction, both that of the organisms of individuals of the same species and that of the subtle body of communities. The experience of the past gives rise to tradition, which adapts to the needs of the present, determining the demands of the future. How could we build effectively if our wisdom arose solely from objective observations? It enables us to discern what matters most. It is the Jovian Fire of Sagittarius that mentally illuminates the Master Builders.

[1] The design reproduces Figure No. 7600 from *the Dictionnaire des Antiquités grecques et romaines*, published under the direction of Edmond Saglio. The original is engraved on a boundary stone dating from the 12th century BC and is preserved in the British Museum.

The ninth sign of the Zodiac corresponds to the ninth Sephira, called Yesod or Foundation, and also to Arcanum IX of the Tarot.

Yesod is the trunk of the Tree of Sephirot, whose roots extend down into Malchut, the Kingdom, which represents objective creation. In Yesod, the energies from above and below are condensed: the descending influence from Heaven and the vital sap rising from the Earth. From this encounter arises the dynamic combination that precedes all tangible realisation. Everything that is to take on a tangible form pre-exists in *the Astral*, an intermediate realm between balanced materiality and pure spirituality. We populate this special world—that of images in contact with our imagination—with phantoms. Occultists depict it as having unequal, superimposed layers, analogous to those of the Earth's atmosphere. The lowest are the densest, and we project onto them what we imagine. They are the abode of the Python Serpent, which favours the vulgar, passive divination of imaginatively impressionable fortune-tellers. Rising higher, the true seer can benefit from less ambiguous visions.

In this realm, the Hermit of the Tarot shows prudence. He limits his predictions and refuses to probe the depths of the heavens. His lantern merely illuminates the path he must follow. For we have no right to know the future beyond what is practically necessary. When faced with a decision to be made, we must foresee its consequences. Let us practise discerning the course we must follow — divination is then essential, that which promises not to deceive us. The Hermit is a sage who keeps aloof from the tumult of human passions. His cloak shields him from disturbing influences and allows him to withdraw into himself, not to meditate abstractly, but on the contrary, to enter into deep contact with the concrete. He is not a mystic enamoured of heaven who despises the earth to the point of thinking only of his life after death: if he personally rises above earthly miseries, it is to master them with all the force of his active compassion. This solitary figure, living in a superior manner, is animated by a vibrant tenderness towards poor human beings, whose sufferings he shares. Dead to all desires concerning him personally, he possesses the effective power of a miracle-worker. Universal Medicine and the Great Work are no chimeras to him. He does not heal all the sick, nor does he transmute all base human lead into spiritual gold, but he works usefully towards the progressive coordination of the chaos we must untangle.

The influence of Sagittarius is excellent for astrologers. Wise men, whoever they may be, whether modest or unknown, benefit just as much as intellectuals of all kinds. But the best things can be ruined by a lack of balance. Excessive intellectualism renders one unfit for practical applications: in our eagerness to elevate ourselves spiritually, we may lose our footing and get lost in the clouds. What can be said of prophecies that are not kept within reasonable bounds? Mercury is exiled in Sagittarius, just as Jupiter is in Gemini: there is an incompatibility between high theoretical intelligence and common practical skill

CAPRICORN *(The Goat)*

The Vedic hymns celebrate the *day of the gods*, a long annual period during which, in the northern regions, the sun does not set below the horizon. This triumph of light has always impressed the masses, who rejoice and celebrate the summer solstice with games, dances, feasts and sacrifices. We still retain a memory of this in the bonfires and round dances of St John's Day.

This phase of exuberance, following the mid-year point, is contrasted by the contemplation of the night of the gods, during which the Sun is invisible to the inhabitants of the far north. Submerged in persistent darkness, they no longer dream of revelling in the bustle—all fall silent and withdraw with their kin to aid, through their prayers, the reappearance of light.

When the light finally decides to illuminate the anxious mortals once more, souls overflow with religious gratitude. Therefore, nothing is more in keeping with the harmony of things than the celebration of Christmas, which predates Christianity and the institution of the official cult of the *Invictus* Sun by Emperor Aurelian. As 25 December was the day of *Natalis invicti*, Christians adopted it, between 354 and 360, as the day of the Saviour's birth[1] . Midnight Mass responds to the feelings of piety that make man vibrate in harmony with the rhythm of planetary life. The annual rebirth of the Sun, at the moment when it begins its upward journey, cannot fail to impress the religious sensibility.

Tradition dictates that Freemasons also celebrate the winter solstice. They hold banquets filled with speeches and set aside the legend of Hiram, which is an occasion for rites that are wonderfully suited to nature's mourning at the end of the year. It is true that the Master is reborn in all his strength and not as a frail child who must grow up without fame or glory. The Sun's entry into Capricorn ♑ promises, in fact, a victory that is far from assured. This Earth sign is the nocturnal domicile of Saturn and the place of exaltation of Mars. Everything takes place in darkness, with depth, yet intensely within the dynamic order; hence the exaltation of Mars. Outwardly barren, the Saturnine Earth is inwardly prepared for fertilisation. Mars is welcomed as the destroyer of germs whose development would be harmful; he clears the soil of what ought not to live and thus prepares the bride whom the celestial Bull, the winged Cherub, will fertilise, answering the call of Ishtar-Venus. Saturn rests upon this earth, black as night, from which all things arise.

The Babylonians' *Fish-Goat* is born of this substance, represent material of all that is destined to become solid. The half-fish, half-goat swims in the oceanic chaos from which it raises its head, like a first island that has solidified.

Capricorn thus appears as the agent of that which takes shape, a fact which does not prevent the Christians of the catacombs from seeing in it the symbol of the believer's rebirth upon emerging from the waters

[1] *Dictionnaire des antiquités grecques et romaines*

. This, at least, is how the painting in the crypts of the Ardeatino is interpreted, which associates Capricorn with Neptune's trident.

The horned demon with scaly legs corresponds to Capricorn in the Tarot Arcana reconstructed by Eliphas Levi. It is winter and the cold, as opposed to the heat of summer, represented by a Hermanubis, whose dog's head evokes the dog days of summer. Clinging to the wheel of the vital whirlwind, the dominating Typhonian water monster descends, whilst the benevolent genius ascends, developing the body and activating the constructive work of life.

The constellation of Capricorn is situated in the celestial sphere at the entrance to the region of Water, which comprises Aquarius, Pisces, the Whale and the river Eridanus. By its of a billy goat, this fantastical creature still belongs to the realm of Air, characterised by the Eagle, the Vulture and the Swan. The latter, like Capricorn, shares the aquatic element. The other two elements, Earth and Fire, are shared by the spring constellations: Aries, Taurus, Gemini, Orion, the Hare and the Goose. As for summer, only the resplendent Lion asserts itself as fiery.

With a tendency towards the Saturnine, Capricorn becomes taciturn, reserved, meditative, profound. It predisposes one to philosophical religiosity, to solitary prayer rather than public worship, whose pomp is contrary to its nature. The shadowy, patient and tenacious conspirators find support in it, as do all thinkers who harbour great secret projects. Unknown talents and energies that find no outlet emerge from a Capricorn in an unfavourable aspect to the Sun. Favourable aspects enhance the solid qualities associated with the 10th Sign of the Zodiac.

AQUARIUS *(The Water-Bearer)*

Known to the ancients as the most distant planet, Saturn reigns over the Signs of the Zodiac that are in opposition to Cancer and Leo, the abodes of the Moon and the Sun. But the lord of Capricorn, an Earth Sign, changes his mood when he comes to dwell in the airy Aquarius N.

The distant, patient, dark and silent god, stabiliser of the turbulent chaos, rebellious against all order, is that Ancient of Days, El *Olam*, whom the Greeks identified with their Cronus. Let us imagine the chaotic ocean stirred up by the furious Tiamat, against whom the creator gods (the Elohim of the Bible) fight to subdue the storm and bring about the calm essential for the first formations. The primary role in this pacification, according to Alexandrian astrologers, falls to old Saturn, whom they placed in Capricorn, where he sleeps like Apsu, without acting directly. Calm through influence—one might almost say through the contagion of inertia.

But the god awakens when, emerging from his gloomy cavern, he takes possession of his aerial abode in Aquarius. He then takes the form of Ea, master of the waters, who has risen to the highest reaches of the sky. Originating through the evaporation of the salty ocean of Tiamat, these upper waters have been sweetened as they fall as fertilising rain; Aquarius brings about the necessary condensation, and the fluid poured from his amphora is both divine wisdom made accessible to humans and life-giving vitality. The Saturnian genius assumes the mission of the Latin Jupiter *Pluvius* and the Vedic *Indra*.

The water of Aquarius flows ethereally and invisibly. It quenches the thirst of the soul, not that of the body; it instructs those who thirst for higher knowledge and who are capable of receiving it. Its mode of action resembles that of sound, as shown by the legend of Atrakhasis, the Chaldean Noah, known as the good listener, whose exceptionally keen hearing can perceive the murmur of a reed bed conveying a message from Ea[1] .

Aquarius's ethereal nature has earned it wings in medieval iconography; it is likewise transformed into a solar archangel in Tarot Arcanum XIV. Transformed into the genius of temperance, it holds two urns, one of gold and the other of silver. One might suppose that the latter pours water into the wine of the other vessel, but the liquid in question appears to be the universal animating fluid, a permanent substance, independent of the successive vessels that receive it. Everything
flows without any possibility of stopping; animated forms follow one another, but the energy
The animator is always indestructible. In other words, organic immortality eludes us, just as it did for Gilgamesh, who in vain plunged into the abyss from which he drew the thorny branch,

[1] Paul Dhorme: *A Selection of Assyro-Babylonian Religious Texts*.

a supposed talisman of life, which a Serpent soon snatched from him[1] . There is no more effective fountain of youth than restorative sleep, during which we bathe in the life-giving waves of the aerial Ocean of Aquarius-Temperance.

The Saturnian Air of Aquarius is linked to the vital breath that has escaped from the forms temporarily animated by the mercurial Gemini, forms that Venus has kept alive, as mistress of Libra. In his far-sighted avarice, Saturn allows nothing to be lost: he is the animator of vital energies, whose waste he prevents. Hence its exaltation in Libra, where its economy aligns with the views of Venus, careful to prolong the life of individuals. Conversely, Saturn is in fall in exuberant Aries, where Mars and the Sun do not dream of moderating youthful ardour. It is in exile in Cancer and Leo, because its dryness clashes with Moon swells with sap, and its coldness repels the active Sun, which does not wish

The astrological influence of Aquarius is favourable, particularly in a negative sense: it guards against rash actions, making one cool-headed, calculating and pragmatic, and deliberately sceptical. It is invaluable for technical professionals, who must not be swayed either by imagination (b, a) or by reasoning that lacks composure due to solar excitement (n, s). Cool discernment suits the critic, whose role is often thankless. Aquarius's Saturn does not make itself loved, but it is useful, even when severe, provided it does not lead to systematic asceticism.

[1] Dhorme: *ibid.*

PISCES *(The Fishes)*

Like electricity, the vital agent is twofold: dynamic or static. We live to act, and our actions are the manifestation of our animating dynamism: our life must also be considered from its static aspect.

We are bathed in an ocean of latent life, which the living transform, each in their own way, into active life. They are *the Fishes* (Pisces ♓) of the Zodiac, children of Oannes, who takes the form of a fish-god to instruct the first inhabitants of Babylon. Berossus, who in the third century BCE revealed the Babylonian legends to the Greeks, depicts the deity emerging from the waves at dawn to converse with men until dusk, teaching them the practice of letters, sciences and arts, the rules concerning the founding of cities and the construction of temples, the principles of law and even geometry, not to mention the precepts regarding the cultivation of the land, seeds, harvests, and so on.

This builder-god is a Neptune of the spiritual waters of the soul, within which intelligent beings swim, whom the Babylonians depicted as fish-men or fish-women. These Tritons and

These Sirens can be associated with the living images, or guiding principles, that lead their own lives in the ocean of Ea, by which we are all surrounded. This is precisely the realm of the , united by a broad band, as if they were inseparable. Their duality is found once more in the Twins, united fraternally in the earthly order, whilst that the Pisces allude to the unity of the concepts complementary, and cannot be represented separately. We do not take sufficient account of this representational binary, which lies at the very foundation of our representations.

The J.·. and B.·. columns should, however, put us on guard against the subjective dualism that we are inclined to objectify. Is the fact that evil cannot be separated from good in our way of thinking, is that a reason to elevate Evil and Good to substantial realities? Our thinking succumbs to the Sirens' seduction when it turns qualifying adjectives into nouns, which it then wields to reason falsely.

Being more of a psychological than a spiritual element, the Water of Pisces does not suit Mercury, who drowns in it, unlike Venus, who triumphs in the manner of Amphitrite, exalted by Jupiter, who celebrates her in her nocturnal domicile.

Aerial and terrestrial, Mercury loses his advantages of practical skill and clear discernment when he slips into an element that is contrary to him. In Pisces he is called a charlatan, for it is the place where the god of eloquence begins to chatter pitifully.

Born of the foam of the waves, Venus is happy in this rhythmic movement. Free from worries, no longer thinking of motherhood, as in Taurus, nor of receiving with dignity, as in Libra, she dreams delightfully. Poets, artists, musicians and lovers court her. Her beauty makes everything else forgotten.

Jupiter rests in Pisces, like Maecenas who encourages all expressions of sensitivity. Protector of idealists defenceless against the struggles imposed by life, he

moved by their plight, in harmony with Venus. Dreamers have their providence, which keeps them afloat where positive spirits are shipwrecked.

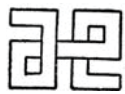
The union of the fish signifies their fertility: they fertilise the waters, which come alive as their inhabitants multiply. This may refer to the generation of ideas, which spring from one another through discussion and exchange; but, generally speaking, the seeds sown by Aries take shape in the Water of Pisces. This fluid of dreams nurtures that which is in the process of becoming and is preparing to be born into reality. The forthcoming realisations await there, like ideas destined to make an impression on the mind, but which are still up in the air.

Note that the twelfth Sign of the Zodiac corresponds to the realisation of the Great Work, whose hieroglyph ♓ alludes to Water gloriously fertilised. For all possibilities are virtually contained within the psychic atmosphere, from which our physical shell isolates us. By incarnating, we renounce our diffuse, aero-aquatic state to become earthly and fiery through the inner ardour (Sulphur ☿), the principle of our individual life.

The last of the zodiacal signs is analogous to all endings and, therefore and quite rightly, with the extremities of the human body, especially the feet. These, in their duality, enable man to stand upright, unlike quadrupeds. The particular shape of the feet also reminds us of the dignity of our species —we must not crawl along the ground but stand tall and proud, with our heads held high, raised towards the heavens. What is lower—the humble feet that do not think—are the agents of the brain's exaltation, proud to liberate and dominate the body. It is also the feet that walk, even though locomotion and movement are the function of Aquarius (legs and forearms). Without our lower limbs we would be immobilised: therefore, it is appropriate regard Sagittarius (thighs), Capricorn (knees), Aquarius (legs) and Pisces (feet) as signs of progress.

The early Christians adopted the fish as a symbol of the Redeemer, calling themselves little fish who had found salvation in the waters of baptism.

In astrology, the beneficial influence of Pisces produces artists, poets and, above all, musicians, who are born predominantly under this sign, as demonstrated by statistics meticulously compiled by Karl Ernst Krafft; this also explains the finding regarding the sign of Virgo, which is contrary to a musical vocation. A lack of positivity is not always compensated for by the gifts of superior sensitivity; that is why, among those born under the sign of Pisces, there are many failures, cut off from the occupations that should provide for their livelihood. From the twelfth sign arise the most varied forms of loss of personality, ranging from temporary dissociation to permanent alienation, including mediumship, psychic stupor, mental absorption and ecstasy.



ND ELEMENTAL TRIPLICITIES

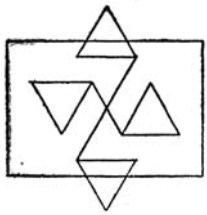
Having discussed each sign of the zodiac separately, it is worth presenting the reader with an overview that allows them to see the oppositions or affinities between the signs:

Each of the four elements has its own triangle, the vertices of which indicate the signs of the triplicity:

FIRE	·····	Aries x, Leo n, Sagittarius V
EARTH	———	Taurus c, Virgo m, Capricorn B
AIR	———	Gemini v, Libra X, Aquarius N
WATER	═══	Cancer b, Scorpio C, Pisces M

Each sign is accompanied by the planet that rules it, and, amongst the signs, the Roman numerals refer to the Houses of the Horoscope designated by their Latin names.

The ancients distinguished between the *subtle Elements* and the *perceptible elements*. Only the latter have to do with the senses; the fire that burns us, the earth we tread upon, the air we breathe and the water we drink are the result of a materialisation due to the *primordial Elements*, unknown to the uninitiated, and which are fundamental in Occultism. These are not *bodies*, simple or compound, but polarising tendencies that give rise to elemental qualities:



warm and cold, dry and damp, whose action brings clarity to chaos. For things arise from the dual equilibrium they create: on the one hand, the embracing dispersion brought about by *Fire*, in contrast to the constricting condensation driven by *Water*; and, on the other hand, the lightness that sublimates *Air*, in contrast to the gravity that holds the dense weight of *Earth.*

The ideograms attributed to the elements are triangles, because this geometric figure is the simplest, the one into which all others are broken down. These triangles have a horizontal base, but their apex points upwards (Fire **B** and Air **A**) or downwards (Water **C** and Earth **D**). The bar that characterises Air and Earth makes the former an extinguished Fire and the latter a densified Water.

These indications will enable us to understand the zodiacal triplicities that distinguish three Fires, three Earths, three Airs, and three Waters.

THE TRIPLE FIRE

The Fire of the Lamb.— When life, sluggish from winter, awakens in spring, the snow melts, the trees bud and the fields turn green. A youthful ardour bursts forth recklessly, for an offensive and unexpected return of the cold threatens to dash the hopes conceived. But what does it matter! The agent of renewal is an impetuous Fire, worthy of Mars, the fiery warrior, who fears nothing by nature, and even less so when under the command of the Sun, exalted in Aries, the diurnal abode of Mars.

Prudent Saturn would not be heeded if he tried to halt the impulse of the enterprising gods. Saturn is in exile in Aries, and must remain silent. Languid and peaceful, Venus too holds no advantageous position in this combative sign. Yet she is moved by the life that has been conceived in Pisces and which the impatience of Aries endangers with a premature birth.

Venus's maternal anxiety is justified, for if the seed is scattered, not all will be able to withstand the enemies of their development. The Fire of Aries burns beautifully, but it is too beautiful to be contained. It is youthful, full of enterprising courage, yet unprepared for the obstacles it is unable to overcome. It is a vain, brilliant ardour, but one that risks being unable to restrain itself. The Ram attacks whatever stands in its way head-on, but if it meets resistance, it cannot catch its breath again. Its impetuosity must achieve instant success, for perseverance is not its virtue.

The Fire of the Lion.— The Sun is nature's great craftsman and is represented by Hercules and his twelve labours. Its action is regular, though it varies with the seasons. In spring the Sun awakens, calling to life that which it governs, so as not to burn what is green with the flow of the quintessence — it thus moderates the impetuosity of Mars. Later, when the plant reaches the limit of its growth and must sacrifice its fruit, the Sun will show itself to be cruel, like the devouring Lion whose sign it occupies. By drying out the green stalks of wheat, it will turn them golden, causing the ears where the grain ripens to turn yellow. The fire of Leo mercilessly kills all that is merely a form filled with water; it accomplishes what is useful by continuing its action until the result is achieved. This is no longer the stimulating, fleeting ardour that exalts youth, but a continuous, virile, unyielding vehemence, applied with such firm resolve that it results ultimately in exhaustion. The calculating Saturn of Aquarius is banished from Leo, hence the lively intemperance of the Leonine Fire. Without this excessive, burning Fire, which consumes the instrument it employs, nothing great or lasting could be achieved.

The Fire of the Archer.— Each year the Sun grows old as it heads towards the winter solstice. It then possesses only a pale light in the shortening days, and its rays give no warmth. It is not the Sun that warms Sagittarius, whose Fire is Jovian, of an electric nature, like the lightning of the chief of the gods. But we must not confuse it with the common fire of the sky, which arises in summer from storm clouds, and which is a hidden Fire. The Northern Lights give us a physical sense of this, for the Fire of Sagittarius does not burn and does not spread through the upper atmosphere, which it illuminates psychically. It manifests itself primarily in the elderly with a youthful spirit, whose intelligence and sentimentality

It invigorates. It is neither a violent nor an intensely sweet warmth, for, as a subtle vibration, it spreads in imperceptible ripples, which are picked up by those favoured by divine messages. Among them are the thinkers who have risen above worldly concerns self-interest, spurning the powers of Gemini's Mercury, which paralyses Sagittarius. This Sign takes hold of the Fire, which it ethanises to make it life-giving and regenerative, with a vitality that will set Aries ablaze, whilst awaiting its culmination through the work of Leo.

THE TRIPLE EARTH

The Earth of Taurus.— To ensure its development, it is necessary for the seed awakened by Aries to take root in the Earth, over which Venus reigns in Taurus. By tilling the soil, this animal makes it fertile, opening it to the vitalising influences of the cosmos. Thanks to him, the mineral becomes the soil of organic life. The Earth of Taurus provides the solid foundation required by every transcendent work; it ceases to be inert and empty, a chaotic element[1], and is animated by the action of life. In it, the Moon finds its exaltation, for the midwife of forms finds here the plastic substance she must use in her work.

The Earth of Virgo.— The fertile earth we tread upon was once offered with the consent of the living. Mother Earth becomes the bride of her invisible fertiliser, Osiris or Teutatés, whom the Romans identified with their Mercury. This subtle god, mysteriously present everywhere, permeates all things. He is the universal mediator, through whom all things come to life and activity. As a planetary sign, he finds his nocturnal domicile and place of exaltation in the sign of Virgo. He enters the Earth, sublimating it as he penetrates it, for although Virgo is winged, it is through sublimation that Mercury makes the Earth light, without causing it to evaporate. This is the process that was offered, the work of gestation offered by the Earth of Virgo; she conceives virginaly—it is the mystery of the goddess of the harvests, known to the initiates of the ancient chthonic cults. This Earth is the terrain in which constant activity triumphs, yet it is hostile to Jupiter, who lingers in Pisces, and to Venus, in whom it highlights frivolous coquetry.

The Earth of the Goat.— Saturn rests in an Earth associated with the Primordial Matter of the Sages, of the same nature as the imagination, yet devoid of all objectivity. It is a nothingness endowed with consistency thanks to Mars, the driving force, which sets incorporeal dynamic elements in frenetic motion. It is understandable that the god of destruction should be exalted in this domain, since, by breaking down the final atomic formations, he releases the forces destined to renew life. His role proves beneficial to old Saturn, who grants him hospitality in his Earth, once again primordial, fictitious and empty, *inanis et vacua*, in the esoteric sense. An immaterial nothingness becomes the substrate of all things.

[1] The primordial substance merges with nothingness before the disordered agitation that transforms it into chaos, capable of being disciplined by the organising action of life.

In such an environment, the Moon, which delights in appearances brimming with fluidity, finds nothing advantageous, just as it finds nothing in the sumptuous Jupiter, exalted in Cancer, to whom the desolate Earth of Capricorn offers no support.

THE TRIPLE AIR

The Air of Gemini.— Bodies contract or expand under the influence of cold or heat because there is a certain Air that interposes itself between their constituent particles. This inner Air is mercurial — it promotes the growth of organisms and the blooming of flowers, which occurs under the Sign of Gemini. Then nature completes the erection of the vital edifices, which she adorns, as if wishing to celebrate her work, awaiting the formation within them of the abundant quintessence with which Cancer fills them. The Air of Gemini thus asserts itself as organically constructive; the mercurial intelligence that animates it is architectural—it intervenes to construct each individual in accordance with the plan of their species. But man, physically constructed in his adolescent beauty, is far from finished. Once in possession of his dwelling-instrument, he must settle into it to carry out the task of his life. The splendour of Gemini is superficial—hence the estrangement of this Sign from Jupiter, master of Sagittarius. The great philosopher-lord feels repugnance at the nouveau riche ostentation of springtime Mercury.

The Air of Libra.— The atmospheric environment sustains the life of all that breathes. It is the realm of Libra, which balances, which makes no distinctions between the living: all have an equal right to the life-giving air dispensed by Venus, who has become the educator of her grown children. She teaches them to live in an atmosphere of peace, which ought to be the common good of humankind just as much as breathable air. A just law, religiously observed, must guarantee fraternal harmony, bringing about the golden age of the of Saturn. This wise god, calm and free from passions, triumphs in the equitable Balance, which softens customs and civilises the barbarians. He compels warriors to lay down their arms and forces Mars to withdraw. The Air of Libra leads one to live apart from all excesses, which leads to the prolongation of life and the peaceful enjoyment of acquired possessions.

The Air of the Water-Bearer.— The programme of the zodiacal cycle comprises three phases:

1. To be born, to grow, to be educated, to develop: x, c, v, b;
2. To work, to produce, to manage, to preserve: n, m, X, C;
3. To age, to detach oneself, to temper oneself, to control oneself: V, B, N, M

In contrast to the Lion's ardour, Aquarius is as icy as interplanetary space, to which its Air is linked, rendering it unbreathable. This excessively ethereal breath kills with cold, just as the Lion's Fire exterminates through excessive heat. The Sun is banished in this Sign, ruled by Saturn, the active and severe master. This god is no longer black, as in Capricorn, but is covered by a layer of snow, for in the Air of Aquarius atmospheric moisture condenses and solidifies. Nothing fluid remains here—it is a transparent medium in which vapours vanish through solidification—these are the Saturnian heights, opposed to the depths of

meditative concentration. It is necessary to reach them in order to escape all illusion and conceive the nothingness of the lower figurations.

THE TRIPLE WATER

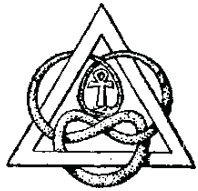
The Water of Cancer.— The summer sap, obeying the Moon, gives form to the plants. The role of this Water is analogous to that of plasma, which provides organic tissues with their constituent substance. It is a living liquid opposed by the Saturnine Earth of Capricorn; Mars, the builder, is banished there, but Jupiter is at ease there, in the vital exuberance that celebrates him. Little does this master of the living care that the splendours
are ephemeral and regarded as mere appearances, rather than corresponding to lasting realities. The Water of Cancer fulfils the dream of a fleeting becoming; but since nothing can become definitively stable in the perpetual motion of life, we are compelled to build, intellectually too, with images of questionable consistency in Saturnine metaphysics. Water is the vehicle of life, and everything it animates is liquid.

The Water of Scorpio.— This vital fluid becomes disturbed as soon as it ceases to be constructively active. Inactive rest proves fatal to it, for as soon as the emotional tension subsides, the inner Water stagnates and tends to putrefy. Mars, the nocturnal ruler of Scorpio, stealthily takes possession of it, indulging in demagoguery with the living particles subordinate to him, with the aim of inciting them to revolt against the slower, collective life. This results in a profusion of lives that have come to naught,
rebel within the vital fluid, which has grown senile through excessive tolerance. It is the disruptive revolution, which attacks the forms of life and their achievements, yet can in no way diminish the indestructible vital energy. Disorder and ailments become the generators of new formations—the fermenting sweetness turns bitter, gives off unbreathable vapours, yet gives birth to generous, comforting and inspiring wine. In itself, the Water of Scorpio remains adulterated, harmful, altered, whilst the Martian transformation operates within it, disregarding Venus, the dispenser of Taurus' vitality, and plunging the formative Moon into despair, whose work Scorpio destroys. The water that dissolves bodies to liberate spirituality is likened to the Hermeticists' Universal Solvent, a substance without which life would stagnate in inaction and self-negation.

The Water of Pisces.— A subtly fluid immensity envelops the perceptible world—it is the universal repository of life, where the ancient Ea, now Jupiter, nocturnal ruler of Pisces, rests, whilst Venus, mother of the living, is exalted precisely in this Sign, in which Mercury is both in exile and fallen. For the Waters of Pisces are like those of a deluge that covers all earthly acquisitions. The harvests of
Virgo do not thrive here, and mercurial eloquence no longer applies. Intellectually, it is a realm of dreams and divinatory sensitivity, where the skilful logic of reasoning is absent, whilst the visual arts, poetry and music find their vital element here. From a biological perspective, it is the medium of diffuse ambient life, which manifests as individual life.

NOTE ON THE TRIPLICITIES

The three Fires, the three Earths, the three Airs and the three Waters are, in each case, nothing more than the threefold mode of action of a single Element. In reality, there is but a single Fire, a single Earth, a single Air and a single Water, which diversifies according to the function it performs.



R ZODIACAL QUATERNARIES

General remarks.— Divided into twelve parts, the circle lends itself to the inscription of four equilateral triangles (those of the Elements: Fire **B**, Earth **D**, Air **A**, Water **C**) and three squares. In the Zodiac, these link together the Signs of different Elements, always setting Air against Fire and Water against Earth.

Here, amongst the Elements distributed across the living circle of the Zodiac, it is not a question of hostile oppositions, but rather of useful and complementary distinctions, for Air sustains Fire and Earth would be barren without Water. Therefore, the diameters unite in the Zodiac that which is destined to be united.

The antagonism is most marked between the Signs separated by 90 degrees (square, opposing aspect), that is, on the side of a square, for Water extinguishes Fire, and Fire calcifies Earth. Air has no effect on Earth and merely stirs up Water to enrage it.

First Quaternary.— It is essentially constructive and consists of so-called cardinal signs, which initiate the seasons—Aries inaugurates the individual vital structure; Cancer fills the constructed vessel with living fluid; Libra maintains the balance to prolong the life of the structure and preserve what it contains; finally, Capricorn provides the raw materials for the architecture of life.

B CAPRICORN
Stable primordial Earth Nightly domicile of Saturn Place of exaltation of Mars

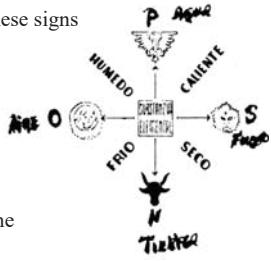
× ARIES
Animating fire that stirs individual life
Daytime domicile of Mars
Place of exaltation of the Moon

× LIBRA
Life-sustaining air
Daytime domicile of Venus
Place of exaltation of Saturn ♄

CANCER
Vitalised plastic water
Domicile of the Moon
Place of exaltation of Jupiter

Second Quaternary.— It is formed by signs that mark the middle of each season and correspond to an unstable realisation, leading to transformation. Four great fixed stars highlight the constellations of these signs in the starry sky. They are:

Aldebaran, the eye of Taurus; *Regulus*, the heart of Leo; *Antares*, the heart of Scorpio; *Fomalhaut*, the Southern Fish



These stars are linked to the four Elements, but to symbolise Air, the constellation of the Eagle is preferred, rather

of Scorpio, its neighbour, from which the symbols of the four Gospels derive:

Angel (Aquarius) of St Matthew;
Lion (Leo) of St Mark; *Ox*
(Taurus) of St Luke; *Eagle*
(Scorpio) of St John.

N AQUARIUM
Air too thin,
unbreathable
Domi , Saturn's daytime star
Fomalhaut

c TAURUS
Earth in gestation
Venus's nocturnal domicile
Place of exaltation of the Moon
Aldebaran

C SCORPIO
Fermenting water
Nocturnal domicile of Mars

Antares

in LEO
Fire that ripens
Domicile of the Sun
Place of exaltation of the Moon
Regulus

Third Quaternary.— Signs of the end of the season. The elements have fulfilled their task, but the Air of Gemini remains trapped within the organism it has built; the Earth of Virgo, having produced the harvest, has regained its spiritualised virginity; the Fire of Sagittarius has detached itself from the bodies and dominates them; the Water of Pisces finally becomes the receptacle of liberated, animating and available life.

M PISCES
Ambient Water, universal vital fluid
Nocturnal domicile of Jupiter
Place of exaltation of Venus

v GEMINI
Interstitial air, agent of growth and sensitivity to external influences
Daytime domicile of Mercury

V SAGITTARIUS
Universal fire, spiritual energiser
Jupiter's diurnal domicile

n VIRGO
Earth elevated by its processing
Mercury's nocturnal domicile and place of exaltation

The phases of human life.— The Signs of the Zodiac follow one another in groups of four, corresponding to the periods of growth, active achievement and decline in individual life.

I. Youth:
x Aries, c Taurus, v Gemini, b Cancer

II. Adulthood, virility:
n Leo, m Virgo, X Libra, C Scorpio

III. Old age, decrepitude:
V Sagittarius, B Capricorn, N Aquarius, M Pisces

The initiatory trials.— The purifications to which the individual is subjected, as well as the operations of the Great Work of alchemy, are carried out in the order of the Signs of the Zodiac:

D EARTH	A AIR	C WATER	B FIRE
c Taurus	v Gemini	b Cancer	n Leo
m Virgo	X Libra	C Scorpio	V Sagittarius
B Capricorn	N Aquarius	M Pisces	x Aries

The three Paths—*purification, enlightenment, and union*—of Initiation and High Mysticism correspond to the three quaternaries of the Signs of the Zodiac, as they occur in the course of the year:

♑, ♒, ♓, ♈ The Spirit takes possession of the body and assumes control of it, dominating it.
♉, ♊, ♋, ♌ In the service of the Spirit, the organism becomes refined, enlightened and spiritualised.
♍, ♎, ♏, ♐ The enlightened individual is freed from the narrowness of their sphere of action. They die to limited life and participate in the indestructible living unity.

PART THREE

THE HOUSES OF THE R HOROSCOPE

N AND FATIDIC HOURS

According to astrologers, an individual's entire life is reflected in the twenty-four hours following the exact moment of their birth. There is an analogical correspondence between this period of time and the year, that is, between the double hours and the signs of the zodiac; hence the double hours of the horoscope.

This astrological division of the Earth's rotation was known to the Babylonians, whose poets used the double or sacred hours (kas-pu) in their marvellous tales. Thus, Gilgamesh only manages to cross the dark gorge of Mount Mashu after twelve double hours have elapsed, and Ada-pa, when an eagle soars above the ground, describes his vision of kas-pu in kas-pu.

Astrological omens are based on the twelve double hours distributed across the circle of the ecliptic, where they determine the Houses of the Horoscope, divided amongst the Signs of the Zodiac.

This requires calculations, but the explanation of these does not fall within the scope of the present study, which is limited to interpreting astrological symbolism and leaves the instructions for calculating a horoscope to astrological treatises.

The calculation of the Houses varies according to the latitude of the place of birth, the day of the year and the time of day. A House can extend up to 60°, or conversely, shrink to around 17°.

In astrology, there is nothing more ingenious than the symbolism of the Houses, which applies admirably to the stages of an individual's life, as indicated by their classical designations, provided these are not taken in too narrow a sense.

THE TWELVE HOUSES (LOCI)

I. **Vita** (Way of life).— *Qualities, temperament*. Innate tendencies. The individual's own energies. The permanent foundation of character. Self-confidence.

II. **Lucrum** (Wealth).— *Riches, personal possessions*. The individual's acquisitions, particularly from a physical standpoint. To live, one must nourish oneself so that one's body may develop. One gathers what one can assimilate and builds one's personality with the aid of materials taken from the outside world, resulting in intellectual and moral enrichment that lasts a lifetime.

III. **Fratres** (Brothers, allies, friends).— *Brothers and sisters. Short journeys*. Educational upbringing. Adaptation to the environment through communication and relationships with those close to them. Sociability, courtesy. Learning through life's circumstances during the frequent 'short trips' that shape young people.

IV. **Genitor** (Parents, educators).— *Parents, origin, kinship*. Tendencies inherited from the family environment, from the soil in which the individual takes root, their patriotism and everything that binds them to their sources of life. Unalterable influences that guide them towards the fulfilment of their individual destiny.

The tree whose roots sink into Abode IV bears fruit in Abode X.

V. **Filii** (Children, successors).— *Children, Sensual pleasures, Delights*. What the individual begets, creates, produces. His works, what he gives or projects outside himself.

VI. **Valetudo** (Health, illness).— *Responsibilities, obligations, domestic animals, illnesses*. A mission imposed by destiny. Difficulties to be overcome. Responsibilities, obligations, duties towards subordinates, beginning with the physical body, a working tool that must be cared for, hence: temporary illnesses, occupational ailments and worries of all kinds.

VII. **Uxor** (Partner).— *Marriage, relationships, known enemies.* Diminishment of original individualism. Affections that tend to make one renounce oneself. Partnerships, merging with the other. Alienation of the personality. Changes in character caused by friendly relationships or enemies. Disputes, quarrels, confrontations, wars.

VIII. **Mors** (Death).— *Death.* Decline of the organic bond. Inner weakening. Progressive decay. Decrepitude, ruin, losses or gains resulting from the collapse of others, leading to successions and material inheritances.

IX. **Peregrinationes** (Journeys, detachments).— *Religion, great journeys*. Spirituality. Intellectual detachment from oneself; projection of thought into the distance: 'great journeys' of the spirit. Philosophical, religious or mystical aspirations.

X. **Regnum, Honoris** (Authority, power; Honours, fame).— *Profession, dignities, reputation*. The object of the individual's efforts. Achievable ambitions, stimulating activity. Successes obtained as a reward for work.

XI. **Amici benefacta** (Friends, benefactors).— *Friends*. Sympathies and attractions, which translate into spiritual, moral and material help. Hidden supporters in times of need. Loyal clientele.

XII. **Inimici** (Enmities).— *Imprisonment, seclusion, incurable illnesses, hidden enemies*. Fatal limitation of individual possibilities. Insurmountable obstacles. Illnesses, weaknesses. Tyrannies that impose themselves and paralyse with their yoke.

The first six Houses are opposed to the last six. On the one hand, the individual is born in I, grows in II, is formed in III, channels ancestral influences in IV, externalises what is within him in V and devotes himself to the

the mission intended for him VI. He then enters a phase of gradual depersonalisation
, participating in the lives of others VII, weakening physically VIII, detaching intellectually from the material world IX, reaching the culmination of his earthly existence X, relating to influences that envelop him invisibly XI, and finally resigning himself to posthumous fusion into the impersonal XII.

This overall opposition between the two halves of the cycle of human destiny corresponds to the complementary antagonisms from House to House:

I. A particular character incarnates and must assume an autonomous personality.— VII. The personality is constituted as such only by giving of itself, by dividing itself—by sharing itself equally with another.

II. The incarnated individual nourishes itself—taking in and retaining to develop.— VIII. The organism, having reached the limit of its development, returns what is superfluous to it—what it ceases to need; hence malnutrition, wasting away, the losses leading to final dissolution.

III. The individual is formed through contact with their peers in order to live harmoniously alongside them. Short journeys (transits) within the emotional environment.— IX. The incarnate spirit emancipates itself to come into contact with impersonal spirituality, hence the instruction of a transcendent nature. Great journeys (transits) through the imperturbable immensity.

IV. Rooted in the native soil, the individual receives an upward-flowing sap that causes him
bear fruit.— X. At the height of their career, they reap the fruits they have brought to maturity.

V. The individual springs into action driven by the desire to express what lies within.— XI. Action directed outwards determines a current of external inflow, the aid of which enables the individual to fulfil themselves through their works.

VI. Limited life imposes crises and heavy responsibilities.— XII. The life of the species is boundless in comparison with that of individuals; at birth (I) we emerge from an ocean
(XII) into which death plunges us once more; the 12th House thus becomes the antechamber of the 1st House.

These approaches may be called primary; others, secondary and tertiary, result from the examination of the Houses viewed in their square or triangular aspects, because, in their duodecimal system, they constitute quaternaries and tertiaries, like the Signs of the Zodiac.

MAIN, SUCCESSIVE AND CADENT HOUSES

The principal Houses I, IV, VII and X occupy the cardinal points of the Horoscope: east-morning, north-midnight, west-night and south-midday. The order is the reverse of the sun's course, because the individual who is born passes through the night of the unconscious and the twilight of half-knowledge, before rising to the full light that they must conquer.

Of secondary importance compared to the preceding ones, the so-called successive Houses, II, V, VIII and XI, are the utilitarian annexes of the main cardinal palaces. They are places of work and production:

II, The earth's surface where that which nourishes and enriches is produced.

V, The cavern of the Cyclops, forgers of that which is externalised. VIII, The vessel of transformative fermentations. XI, The sphere of concentration of influences favourable to productive work.

As for the cadent Houses III, VI, IX and XII, they represent the school where the child is disciplined, the quarry of imposed labour VI, the college imparting higher education IX, and, finally, the prison where faults are atoned for.

The three dominant quaternaries we have just examined play a fundamental role in Astrology, particularly the first, because the favourable aspects of the 1st House are the most important in the horoscope. The well-born individual (I) knows how to make advantageous use of the atavistic influences of the 4th House, which act upon him to spur him on to realise his ambitions (X). He must reconcile the 7th House by forming judicious alliances. If the principal Houses support one another, a fine destiny is foretold; if these Houses are in opposition, difficulties arise from a lack of solidarity. The finest natural dispositions, I, may encounter poor soil, IV, where the individual seed takes root with great difficulty. Even if everything is ideal on that front, an ill-fated alliance or partnership, VII, can ruin everything. Ultimately, it is possible that X holds no promise, hence a commendable yet thankless destiny.

Conversely, a weak House I draws from a good House IV the realising energy it lacks, just as House VII leads to success through a happy union: in this case, X cannot but be favourable.

The successive Houses support or oppose one another in a similar manner.

Wealth, II, favours the productivity of V, is linked to the expenditure of VIII and attracts the friendship of XI. But the greed arising from the possession of wealth, II, may withhold credit from the producer V, instead fuelling squandering, VIII, and driving away friends XI.

The falling Houses show early education III, which aids the practice of the trade, VI, and prepares one for higher studies IX, whilst in any case leading to acceptance of the inevitable XII. On the other hand, insufficient training III renders one unfit for professional adaptation VI, prevents one from sustaining the effort required to assimilate higher truths IX, and threatens to imprison the incapable within their own helplessness XII.

These indications lay bare the complex interactions of the Houses. It is impossible to establish a methodical codification in this field, which could be harmful, as it would paralyse the sagacity that must come into play.

THE HOUSES IN A TRIANGLE O

From the foregoing, it can be seen that in Astrology oppositions are far from being irreconcilable, since they combat one another usefully, in the interest of the balance to be achieved, when they do not lead to complementary alliances. Antagonism is less easily reconciled between Houses in square aspect, but when they are in trine, they get on very well indeed. Therefore, there are harmonious relationships between the Houses constituting each of the following four triads:

I, Individuality, V, Productions, IX, Spirituality are, by analogy with the Signs of the Zodiac
—Houses of Fire B

II, Wealth, VI, Work, X, Success
—Earth Houses D

III, Education, VII, Partnerships, XI, Friends
—Houses of Air A

IV, Atavism, VII, Death, XII, Absorption,
—Houses of Water C

B That which is within, I, is externalised, V, to become spiritual, IX.
D Materiality, II, is refined, VI, to be glorified, X.
A The accepted discipline, III, favours associations, VII, which multiply friendships, XI. C Ancestral vitality, IV, is limited in its individual action, VII, and returns to the common reservoir of the race or species, XII,

ANTISCIO AND CONTRA- -ANTISCIO

In the horoscope, two celestial bodies are antiscios when they are separated by an equal distance from the meridian (MC-FC axis). They form a contra-antiscio due to their vertical equidistance relative to the chart's horizon. The antiscio is more favourable than the contra-antiscio, which is nevertheless advantageous.

Houses X and IX, XI and VIII, XII and VII, I and VI, II and V, III and IV are antiscions. A clearer harmony is established between them when they are closer together. Thus, dignities (X) are immediately linked to idealism (IX); sympathies (XI) are proportional to selflessness (VIII), and dematerialisation (XII) appears as the most remote consequence of the self-sacrifice demanded by alliances (VII). On the other hand, the innate dispositions of the personality (I) determine the life's task (VI), just as earthly acquisitions (II) facilitate the individual's productivity (V), whose educational formation (III) is in direct contact with atavisms (IV).

The counter-antiscion makes innate tendencies (I) dependent on the pre-birth state (XII); it suggests that the incarnate being is enriched (II) thanks to hidden protectors (XI) and shows educability (III) secretly influenced by the objective of destiny (X). No less secretly, atavistic impulses (IV) extend to idealism (IX) whilst productions (V) gain through their disinterestedness (VIII); finally, it is normal that thankless work, insofar as it is isolated
(VI) seeks the benefits of association (VII).

THE HOUSES AND THE MYTHOLOGICAL A

The Table of the Twelve Gods.— There is an astrological monument of the utmost importance in the Louvre Museum—a marble table from Gabies. The twelve great gods of Greece are linked here to the Signs of the Zodiac and to other symbols that remain enigmatic. It would seem that the Houses of the Horoscope explain the specific symbols in question. Here is the list linking the gods and the Zodiacal Signs:

HOUSE	GOD(DESS)	SYMBOL	SIGN
I	Minerva	Owl	♈
II	Jupiter	Venus's Dove	♉
III	Venus with Love	Apollo's Tripod	♊
IV	Mars	Mercury’s winged tortoise	♋
V	Dune	Jupiter's Eagle	♌
VI	Ceres	Calathus, basket full of fruit with a snake	♍
VII	Vesta	Vulcan’s cap with a snake coiled around it	♎
VIII	Mercury	Mars Wolf	♏
IX	Vulcan	Hound of Diana	♐
X	Neptune	Donkey-headed lamp	♑
XI	Juno	Peacock	♒
XII	Apollo	Neptune's Dolphins	♓

There is cause here to confuse traditionalists, who see the planetary gods removed from their houses and places of exaltation. But let us review the twelve Houses to examine their points of contact with the twelve great gods and the attributes that accompany them:

HOUSE I: Birth. Characteristics of the Spirit that incarnates.

Minerva: Wisdom of the incarnate. Their predispositions and latent talents.
Owl: Instinctive faculties that enable the newborn to find its way through the night of the unconscious.
Aries: Individual life force.

HOUSE II: Acquisitions, possessions, wealth.

Jupiter: This god protects property and encourages honest enrichment.
Dove of Venus: The frail infant moves those who care for it. Tenderness ensures its survival and development.
Taurus: Perseverance in the struggle of life. The body is strengthened.

HOUSE III: Adaptation to the environment. Education. Brothers and sisters.

Venus with Love: This goddess abhors violence and rudeness. By softening customs, she civilises peoples and teaches courtesy to individuals. She ensures peace and promotes brotherhood.
Apollo's Tripod: Development of sensitivity that confers gifts of divination, contributing, in general, to the refinement of individuals and the completion of their harmonious development.
Gemini: Fellowship in the light, the aim of the Third House.

4TH HOUSE: Atavism, creative energies drawn from the native soil.

Mars: The intrepid warrior is distinguished here by his bravery, willing to fight for life and defend it. He is the inspiration for courage that does not allow itself to be crushed by adversity. His principal virtue is patriotism, which links him to the Fourth House.
Mercury's winged tortoise: The protective shell of this animal represents the bodily cortex, which contains the vital fluid. In the form of sap, this fluid rises through the plant. It ensures the growth and full development of the living forms it unites and elevates; hence the tortoise's wings attributed to Mercury, the agile and subtle god.
Cancer: This sign governs constructive Water, the sap that plants draw from the soil. Lymph plays the same role in animals. Due to its plasticity, this fluid responds to the ancestral traditions of the race.

HOUSE V: Externalisation, Children, Works.

Diana: Protector of childbirth, this goddess stimulates the imagination that creates beauty.
Jupiter's Eagle: An emblem of sublimation, this bird soars to the ideal heights towards which the vocation of creation tends.
Leo: Sign of the longing for fulfilment.

HOUSE VI: Work to which man is condemned in order to live.

Ceres: This goddess teaches how to cultivate the land in order to provide food for human beings.

Calathus: This basket filled with fruit, containing the serpent of life, was used during the celebration of the Eleusinian Mysteries. It holds the fruit of rewarding labour, which not only nourishes the body but also refines the spirit, sharpening the intellect. Indeed, the Serpent alludes to the divinatory subtlety that enables one to uncover the secrets of Initiation.

Virgo: This is the sign of the harvests and alludes to the tasks that the disciple of Ceres must undertake.

7TH HOUSE: Marriage, Alliances, Partnerships.

Vesta: guardian of the hearth around which the family grows.

Vulcan's Cap: This headdress of the god of smiths seems to cover a secret, inner fire—that of individual life which must not be extinguished. The Serpent coiled around this cap, as if wishing to defend what it conceals, alludes to the vital instinct of self-preservation.

Libra: Sign of balance and stabilisation.

HOUSE VIII: Transformative dissociation. Upheaval. Death.

Mercury: Among this god's duties is that of accompanying souls as they leave the body.

She-wolf of Mars: She devours that which lacks vital energy.

Scorpion: It is the agent of the fermentations that break down organic substances.

9TH HOUSE: Religion, Faith, great spiritual journeys.

Vulcan: The central fire of the divine blacksmith is never neglected by its guardian, who, in any case, remains in constant contact with Olympus. The Spirit bound to the body also remains connected to the heaven of pure spirituality.

Diana's Hound: The Huntress releases a hound that pursues a prey of dreams, fleeing across the boundless fields of the imagination.

Sagittarius: A hunting centaur preparing to shoot his arrow at the celestial fauna of ideas.

10th House: Goal achieved, Glory, Dignities.

Neptune: This god protects sailors and ensures they find a harbour where they may find salvation.

Donkey's Head Lamp: A very modest beacon that towers over the churning waves, an image of faltering human reason which, nevertheless, is sufficient to guide us through life's trials.

Capricorn: A semi-aquatic animal, symbol of that which remains constant amidst chaotic flux. The Earth of this Sign consolidates to offer itself as matter, the foundation of all vital construction. Here we find the rest that will allow us to set out once more on a journey across the Ocean of destiny.

11th HOUSE: Friends, Admirers, Deserved Sympathies.

Juno: Jupiter's wife rewards the kindness of the young Jason, who, believing he was carrying an old woman, ferries the queen of the heavens across a river. She seems to personify the atmosphere of goodwill that generous deeds foster and intensify.

Peacock: Juno's bird spreads its brilliant plumage, thus offering itself to the captivated admiration of mortals.

Aquarius: The water falling from the sky is laden with virtues that should incline men towards friendship, free from all passion. The sign of midwinter is cold, yet it unites those who feel the chill in a spirit of friendship.

HOUSE XII: Imprisonment, Exile, Powerlessness, Annihilation.

Apollo: The god of the arts transports his followers to a realm that is ungrateful from a material point of view. They neglect Ceres and devote themselves to ideal pursuits, alien to the crude necessities of life. They thus find themselves exiled from the midst of common turmoil and prisoners of the destiny they have chosen. Defenseless against the cruelties of existence, they languish, tossed by hostile waves.

Neptune's dolphins: Sensitive to music, these animals rush to Arion's aid, risking drowning, and save him by carrying him to the shore. They represent the help that dreamers receive from those who appreciate their poorly rewarded talents.

Pisces: They swim in the ocean of diffuse life, an environment external to the individual.

Arcanum XVIII from an ancient Tarot deck.
The beautiful young woman combing her hair is out of reach, but the Harpist's music is heard by the Moon, favourable to the imaginative who neglect Reality.

L HOUSES AND ZODIACAL SIGNS

The affinity between the Houses of the Horoscope and the Zodiacal Signs to which they correspond numerically arises from the preceding explanations.

It is rare for this theoretical correspondence to hold true in an individual's natal chart, not even approximately, for whilst the ascendant, cusp or point of the First House may coincide with 0° Aries, it is impossible for all the Houses to be exactly 30°. The overlap of the Signs therefore occurs most of the time and, given the unequal division of the Houses, some may span the value of two Signs whilst others may have no more than 17°.

Under these conditions, the combinations of Signs and Houses cannot be reduced to tables. However, it is interesting from a theoretical point of view to devise zodiacal types constructed on the assumption that the 1st House successively occupies the twelve Signs, and the other Houses occupy, *broadly speaking*, the Sign that corresponds to them schematically.

Twelve conventional horoscopes are thus established (leaving aside the planets). By departing from actual birth charts, they facilitate the reading of the charts. Furthermore, their analysis sheds light on human psychology, revealing certain inevitable contradictions which superficial psychologists do not address.

These types, which I shall examine one by one, are as follows:

SIGN	TYPE	SIGN	TYPE
Aries	Hero	Libra	Theoretical
Taurus	Bourgeois	Scorpio	Rebellious
Gemini	Artist	Sagittarius	Intellectual
Cancer	Housewife	Capricorn	Traditionalist
Leo	Achiever	Aquarius	Rational
Virgo	Optimist	Pisces	Dreamer

1. *Aries type*: Hero

(The Roman numerals indicate the Houses of the horoscope)

I. Aries.— Heroic temperament, liveliness, need for action, entrepreneurial spirit, boldness, recklessness, impatience.

II. Taurus.— Robust constitution, vigour, perseverance in the pursuit of personal development.

III. Gemini.— Adaptability to learning. Camaraderie, frankness, generous sentiments.

IV. Cancer.— Exalted imagination. Patriotism, dreams of heroic deeds.

V. Leo.— Insatiable energy. Tireless productivity.

VI. Virgo.— Method applied to action. Judicious management of available resources, prudence.

VII. Libra.— Convenient . Late . Search for a stabilising balance.

VIII. Scorpio.— Weakening brought by exhaustion. Internal disorders. Premature death.

IX. Sagittarius.— High intellectualism.

X. Capricorn.— Mystical ambition. Faith in a heavenly mission.

XI. Aquarius.— Gains admirers and a cool esteem, but the strong are deprived of the easy sympathies accorded to the weak.

XII. Pisces.— Ultimate unpopularity. Misfortune, failure in the face of insurmountable obstacles.

2. *Taurus type*: Bourgeois.

I. Taurus.— A drive to acquire, a love of possessions. Perseverance in work that brings wealth. A calm temperament. Sensuality.

II. Gemini.— A quest for visible opulence (material possessions). Likes to show off what they have.

III. Cancer.— Disciplined imagination; accepts established beliefs and conforms to current customs.

IV. Leo.— Atavistic courage applied to work and the defence of property.

V. Virgo.— Abundant productivity. Numerous offspring, whose livelihood is secure. Competent investments.

VI. Libra.— Consistency in the performance of professional duties. A punctual and reliable civil servant.

VII. Scorpio.— Prone to marrying a spendthrift woman and to being exploited by partners or suffering losses through lawsuits and disputes. Risk of stroke.

VIII. Sagittarius.— Mystical concerns, fear of death, pedantic observance.

IX. Capricorn.— Superstitious piety. Concern for ultimate salvation.

X. Aquarius.— He is held in high regard, obtains honours and modest titles of distinction to which he attaches great importance. If a civil servant, he retires decorated after reaching retirement age.

XI. Pisces.— Extensive social circle, widespread popularity, flattering popularity.

XII. Aries.— A reactionary opposed by innovators who are enemies of routine. Considers bold and impatient spirits to be personal enemies.

3. *Gemini type*: Artist.

I. Gemini.— A sense of wonder, sensitivity to beauty and harmony. A desire to attract attention, to be liked and to shine. A thirst for glory and reputation.

II. Cancer.— Rich imagination; disdain for material possessions, which serve only to be spent.

III. Leo.— A desire to develop oneself with the aim of playing a role. Expenditure of energy to make oneself known.

IV. Virgo.— Pacifism, horror of brutality, love of order that ensures a calm sense of security.

V. Libra.— Balanced output, measured, harmonious works.

VI. Scorpio.— Irritability. Inconsistency in work. Refusal to bow to tedious conventions; difficulties in life, apathy, negligence.

VII. Sagittarius.— Idealistic alliances. Communion in the worship of Beauty. A refined, spiritualised marriage.

VIII. Capricorn.— Piety for the past, represented by the ancient masters. Admiration of ruins.

IX. Aquarius.— Aesthetics, technicality, reasoned analysis of Beauty. Teaching.

X. Pisces.— Fortune due to an admiring crowd. Widespread reputation. Diffuse glory.

XI. Aries.— Passionate friends, active, encouraging sympathies.

XII. Taurus.— Crude enemies who dismiss as frivolous anything that does not yield immediate benefit. Rudely insensitive souls, oblivious to subtle harmonies.

4. *Cancer Type*: Mother

I. Cancer.— Imaginative impressionability; emotionality that yields to external influences. A tendency towards daydreaming. A lymphatic temperament.

II. Leo.— A thirst for assimilation; physical, moral and intellectual gluttony. Energy devoted to the body and the upkeep of the home.

III. Virgo.— Adaptation to practical needs. Utilitarian education. Aptitudes for commerce and lucrative occupations. Courtesy, affability.

IV. Libra.— Good natural sense, thoughtfulness, calmness, order and regularity in the pursuit of life's goals.

V. Scorpio.— A propensity for fertility. Numerous and unbearable children.

VI. Sagittarius.— Religion of daily duty. Educational concerns.

VII. Capricorn.— Marital fidelity. Devotion to the home.

VIII. Aquarius.— The cold preserves; without passion, old age is prolonged. Senile insensitivity, indifference to loss. Risk of catching a chill.

IX. Pisces.— Trivial intellectualism. Thinks like everyone else. Receptive to music. Fond of romantic adventures.

X. Aries.— Lofty aspirations. Hopes stronger than disappointments. Courageous acceptance of fate.

XI. Taurus.— Loyal friends, steadfast affections.

XII. Gemini.— Enemies who exploit gullibility, flatterers, charlatans. Insolvent debtors.

5. *Leo type*: Achiever

I. Leo.— Will to act, clear mind, strong personality, domineering temperament.

II. Virgo.— Ability to obtain resources and means of action.

III. Libra.— Wise self-control, adaptability to practical needs.

IV. Scorpio.— Revolutionary impulsiveness, attacking abuses. Wants to remake the world.

V. Sagittarius.— Productive intellect. In-depth study to bring planned projects to fruition.

VI. Capricorn.— Self-confidence. Devotion in the struggle against difficulties that arise.

VII. Aquarius.— Calculated alliances, marriages of convenience. Wise combinations that destroy hostile enterprises.

VIII. Pisces.— A dissolving atmosphere, disappointments, shipwrecks.

IX. Aries.— Fearless intellect. Aggressive projects. Large-scale plans.

X. Taurus.— Success achieved through hard work; persevering efforts rewarded.

XI. Gemini.— Brilliant friends, flatterers, useful agents of propaganda.

XII. Cancer.— Retrograde, passive, lazy, gullible, fearful, visionary, false, hypocritical enemies.

6. *Virgo type:* Positivist

I. Virgo.— Practical sense, utilitarian aptitudes. Discernment of objective reality.

II. Libra.— Orderly , regular, moderate, appropriate. There there is an accumulation of ostentatious wealth or wealth that exceeds the indicated limits in practical terms.

III. Scorpio.— Individualistic disposition. Independence. Distrust of others.
IV. Sagittarius.— Philosophical instinct. A search for truth, a deepening that seeks to reach a foundation of certainty.
V. Capricorn.— Creations drawn from the inner night. Personal religion. Obscure yet powerful works. Gifted children.
VI. Aquarius.— Technical training enabling one to tackle practical difficulties. Cool-headedness, presence of mind.
VII. Pisces.— Democracy, affinity with the masses, adherence to a party's doctrine. An all-consuming marriage.
VIII. Aries.— Excessive expenditure of mental energy, danger of mental disorders. Threat of sudden death.
IX. Taurus.— Erudition. Positive knowledge. Slowness of understanding, uninspired wisdom.
X. Gemini.— Generous aspirations. Fame due to serious qualities.
XI. Cancer.— Trusting friends, who are won over by persuasive arguments.
XII. Leo.— Passionate enemies. They furiously destroy what has been painstakingly built.

7. *Libra type*: Theoretical

I. Libra.— Idealism that clings to established principles. A predisposition for the legal profession and teaching.
II. Scorpio.— The adoption of theories and abstractions that do not take practical requirements into account.
III. Sagittarius.— Ideological indoctrination. Conformity to accepted doctrines. School discipline.
IV. Capricorn.— Fanatical respect for the law. Intolerance.
V. Aquarius.— Rational, cold-hearted output, entirely devoid of sensitivity. Draconian legislation. Relentless criticism.
VI. Pisces.— Preaching aimed at the masses. Tricky sophistry, fishing in troubled waters.
VII. Aries.— Alliance with fanatics. Participation in vehement struggles. Marriages of whim.
VIII. Taurus.— Persistent, destructive action. Fierce opposition to adverse systems.
IX. Gemini.— Brilliant intellect. Successful exposition of utopias.
X. Cancer.— Fleeting fame. Prestigious success.
XI. Leo.— Passionate friends, enthusiastic about pipe dreams.
XII. Virgo.— Hostility from practical people. Ultimate failure of nebulous theories.

8. *Scorpio Type*: Rebel

I. Scorpio.— Irritable, impatient, hot-tempered, insubordinate character.
II. Sagittarius.— Thirst for knowledge. Quest for spiritual riches.
III. Capricorn.— A mindset inspired by self-worship. Self-love; demands for attention from others.
IV. Aquarius.— Misanthropy; distrust of others; the conviction that one can only rely on oneself.

V. Pisces.— Abundant and varied output; many talents, an affinity for the arts, music and poetry. Numerous offspring.

VI. Aries.— Courage in the face of work and difficulties. Resistance to fatigue. Headaches.

VII. Taurus.— Business partnerships. Collaboration. A fruitful marriage.

VIII. Gemini.— Ostentatious spending, prioritising appearances; debts.

IX. Cancer.— Receptive intellect, imaginative curiosity, interest in the mysterious, clairvoyance, divinatory arts.

X. Leo.— Success achieved. Insatiable ambitions seeking a dominant position.

XI. Virgo.— Good, practical friends.

XII. Libra.— Theoretical, bureaucratic enemies, overly timid in their moderation.

9. *Sagittarius type*: Intellectual

I. Sagittarius.— A disposition towards meditation.

II. Capricorn.— Acquisition of books and ideas.

III. Aquarius.— School education. Receptiveness to teaching methods.

IV. Pisces.— A tendency towards daydreaming. Receptive to subtle emotions, to the harmonies of music that is not the music of sounds.

V. Aries.— Spontaneous creations. Improvisations. Works driven by a fighting spirit. Lively and precocious children.

VI. Taurus.— Difficulty in applying oneself to methodical work to finish what has been started.

VII. Gemini.— Associations in broad daylight. A marriage of art and beauty.

VIII. Cancer.— A tendency towards flights of fancy. A risk of losing oneself in daydreams if one is inclined to confuse the subjective with the objective.

IX. Leo.— Intellectual hyperactivity, consumed by study and missionary work.

X. Virgo.— Reaping what is necessary for existence. A limited but excellent reputation.

XI. Libra.— Balanced friends, disciples, followers.

XII. Scorpio.— Impatient and active enemies, demagogues, incapable of gentle wisdom.

10. *Capricorn Type*: Mystic

I. Capricorn.— A shy nature, withdrawn into oneself. Tendencies towards reserve and pious humility, which can turn into hypocrisy.

II. Aquarius.— Methodical, lucid, calculated acquisitions. Cold enrichment in barren ground.

III. Pisces.— Extreme formative plasticity. Perfect discipline; yields docilely to all uses.

IV. Aries.— Aggressive atavism. Combativeness in the service of deep convictions.

V. Taurus.— Useful, persevering endeavours. Robust and sensual children.

VI. Gemini.— Diligent inner work aimed at spiritual elevation. Concern for appearances and a good reputation.

VII. Cancer.— Gullible alliances; associations of believers, mystical communities. Disappointing marriage.

VIII. Leo.— Zeal against oneself, leading to sacrifice, renunciation, asceticism. Ferocity against the flesh. Suicide.

IX. Virgo.— Sound religious sense; devotion, works of charity. Practical morality.

X. Libra.— Superior balance. Holiness. Spiritual reward.

XI. Scorpio.— Treacherous friends, exploitative false believers. Sincere sympathies from converted scoundrels.

XII. Sagittarius.— Wise enemies, rationalist philosophers; heretics who are adversaries of the faith.

11. *Aquarius Type*: The Rationalist

I. Aquarius.— Sceptical, cold, distrustful character. Tendency to criticise and scrutinise every assertion.

II. Pisces.— Lack of creative imagination. Draws ideas from the common pool, refining or for challenging them. Collects images and words.

III. Aries.— Aggressive. He prepares for battle. He prepares for the heroism of ideas.

IV. Taurus.— A deep disposition for persevering work. An instinct for gallantry.

V. Gemini.— Brilliant output. Vain children.

VI. Cancer.— Fights against what is fluid and vague: wants ideas to be clear and precise. Talent for giving form.

VII. Leo.— Active alliances, absorbing partnerships. Marriage of convenience.

VIII. Virgo.— A paradox that undermines notions of common sense. Stomach disorders, malnutrition.

IX. Libra.— Impartiality of judgement. Legal mindset. Respect for the letter of the law. Correct intellectual and moral attitude.

X. Scorpio.— Success in rebellion; dictatorship, triumph of destruction.

XI. Sagittarius.— Intellectual friendships, philosophical and literary affinities.

XII. Capricorn.— Pedantic, traditionalist, mystical, credulous enemies; believers in legends.

12. *Pisces type*: Dreamer

I. Pisces.— An impressionable, refined, poetic and musical nature.

II. Aries.— Eager assimilation, ease, rapid acquisition of artistic talents.

III. Taurus.— Patient development, perseverance in the cultivation of natural faculties.

IV. Gemini.— A tendency to seek admiration. A love of beauty; a need for peace and harmony.

V. Cancer.— Exuberant imaginative output: poetry, novels, music. Spoilt, lazy children.

VI. Leo.— Enthusiasm in the service of dreams. Activity that brings conceived works to fruition. Courage that overcomes difficulties in execution.

VII. Virgo.— Practical alliances, useful relationships, profitable partnerships. Advantageous marriage.

VIII. Libra.— Resistance to disorganisation. Moral balance, serenity that prolongs life. Healthy old age, with no weakness in the kidneys.

IX. Scorpio.— Restless intellect, religious concerns, mystical curiosities, occultism, misguided cults, superstition.

X. Sagittarius.— Teaching prowess. Authority in one’s chosen art.

XI. Capricorn.— Deep, pious and faithful friendships. Competent admirers.

XII. Aquarius.— Cold and insensitive adversaries, prosaic technicians, calculating, inclined to denigrate.

PART FOUR

READING THE HOROSCOPE'

DIGNITY OR DISGRACE OF THE PLANETARY HOMES

Our diagrams of the zodiacal types oversimplify the interaction of the Houses and the Signs to an extreme degree. In reality, the Houses, whether major or minor, span several Signs or occupy only a portion of a single Sign, giving rise to interpretations that cannot even be suggested, even in schematic form. Great sagacity is required to interpret judiciously the fundamental data of a natal chart. The difficult problem of the Signs and Houses is further complicated when one must take into account Planets that are distributed amongst the Signs and are consequently situated in the Houses.

When a planet is in its sign of exaltation, its influence reaches its peak; hence the Sun is dominant in Aries, the Moon in Cancer, Mercury in Virgo, Venus in Pisces, Mars in Capricorn, Jupiter in Cancer and Saturn in Libra.

In the opposite signs, these planets are in fall, that is to say, forced into benefic impotence, if indeed they do not intervene unfavourably. Therefore, adverse qualities must be attributed to the Sun in Libra, the Moon in Scorpio, Mercury in Pisces, Venus in Virgo, Mars in Cancer, Jupiter in Capricorn and Saturn in Aries.

The same antagonism is observed between the signs of domicile and of exile. The Sun, ruler of Leo, is in exile in Aquarius, and the Moon, which rules Cancer, does not feel at ease in Capricorn.

The other planets have two domiciles, one diurnal (active) and the other nocturnal (passive), to which correspond the places of exile where they find themselves: either condemned to inactivity (in opposition to the diurnal domicile), or deprived of rest (in opposition to the nocturnal domicile).

Mercury, the diurnal ruler of Gemini, speaks and acts there with brilliant results, but must remain silent in Sagittarius, where Jupiter does not grant him the floor.

He slumbers in Virgo, his nocturnal domicile, where his passive influence triumphs, but Pisces stirs him fruitlessly and causes him to ramble.

Venus, positively fertilised in Taurus—her nocturnal domicile—is contaminated by the poison of Scorpio, whose action is dissolving.

It exercises its educational and civilising influence in Libra, its diurnal domicile, but is not heard when it advocates calm and peace in Aries.

Mars, full of courage and enterprise in Aries, his diurnal domicile, is reduced to impotence in Libra, the region of Venus.

He is forced to retreat into Scorpio, his nocturnal domicile, where he continues to act in silence. But in Taurus he has no choice but to be the slave of Venus and the Moon.

Jupiter, the diurnal ruler of Sagittarius, where lofty intellect reigns supreme, must, in Gemini, endure Mercury's boasting.

In Pisces, his nocturnal domicile, he offers hospitality to dreamers, but in Virgo it is still Mercury who thwarts him, setting his earthly practicality against Olympian inspirations.

Saturn, who rests as master in the night of the Goat, is blinded by the light of the Crab, where vegetation full of quintessence spreads out, a fictitious lunar evocation in his eyes.

In his diurnal domicile of Aquarius, the old god benefits from vast experience, and his lucidity is undisturbed by any passionate vehemence, whilst in the fire of Leo's action, cold Saturnian wisdom proves paralysing.

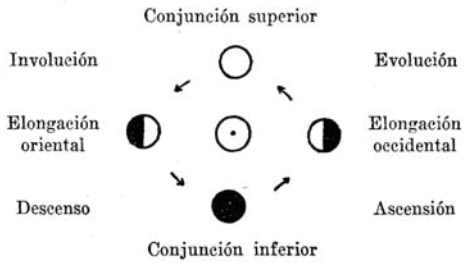
R PLANETARY ASPECTS

Depending on the number of degrees separating them, the planets form good or bad aspects with one another. However, one should not immediately judge the nature of an aspect; depending on the circumstances, good aspects may become less favourable and bad aspects may be advantageously corrected.

Trine (120°).— Two planets are in harmonious alignment when they occupy the vertices of an equilateral triangle inscribed within the circle of the ecliptic. If the third vertex of that triangle is also marked by a planet, the omen is excellent. Three celestial bodies arranged in this way herald a happy destiny, protected and defended, at least from threats and unfavourable contingencies.

Sextile r (60°).— An excellent aspect of lesser scope than the Trine, more specialised in its effects. It is no longer a matter of general favourable dispositions, but of useful support provided by two planets, the more exalted one protecting the other and thus alleviating its possible misfortune. The same applies to the Trine, but the latter is superior to the Sextile, which is more immediately beneficial.

Semi-sextile w (30°).— A favourable aspect with even narrower applications than the Sextile. The two neighbouring planets lend each other special assistance, which is consequently limited in scope.



Conjunction — A fusion of the influences of planets that are less than five or ten degrees apart. This close association may prove beneficial if the influences combine to reinforce one another, or harmful if the influences are contrary. The Sun's proximity scorches the other celestial bodies, as their brilliance is obscured by the Sun's radiance. In such a case, the Sun absorbs the normal influence of the burnt planet for its own benefit. A conjunction occurring in a sign that is beneficial to one of the planets and not hostile to the other can often be considered favourable. Conversely, if one of the planets is in fall, without the other being in dignity, the conjunction is not malefic, but its advantages are doubtful. When a planet is in dignity and meets another in fall, the former dominates the latter, whose influence is contrary; therefore, one cannot speak of a good conjunction.

With regard to Mercury and Venus, the conjunction with the Sun is called superior or inferior, depending on these planets pass behind or in front of the Sun at the moment of the encounter.

In both cases they are currently in conjunction, but as the motion is direct in the first case and retrograde in the second, the superior conjunction is as favourable as the inferior one is disruptive, since it returns Mercury and Venus to obscurity in relation to the Earth. When there is a new moon, this satellite is in inferior conjunction, hence a lunar influence contrary to that of the Sun.

The phases of the Moon are mirrored by Venus and Mercury. Therefore, one must take into account the position of the planets relative to the Sun. Their influence is favourable in direct motion, especially in the vicinity of the superior conjunction, once this has been passed. Eastern elongation marks a less beneficial station, followed by retrograde motion as it descends towards the Earth, from which darkness and progressive thickening arise until inferior conjunction. The retrograde motion then becomes ascending, marking a conversion leading to western elongation, or an apparent station preceding the resumption of direct progression.

When all the planets are gathered in the same sign, this is detrimental to the balance of the personality. This can give rise to great advantages, in the form of exceptional talents, though with shortcomings from certain points of view. However, there is a risk that this imbalance will prove unfavourable unless other aspects provide a welcome counterbalance.

Opposition (180°).— It is precisely as a counterbalance to a group of planets that an opposition can be favourable. Perfect balance is opposed to movement; therefore, in order to act and to distinguish ourselves, we need to be unbalanced to a certain extent, though not too much. The horoscope sets things right by setting a compensating influence against the excesses of certain tendencies. But we must not allow ourselves to be swept away by exaggerated optimism, because oppositions can prove disastrous, as a tradition that is all too easily generalised would have us believe. Human nature involves contradictions, which frequently translate into weaknesses or flaws that can help counteract excessive qualities, which are prone to turning against themselves. Astrology helps us appreciate the secret mechanisms that keep in check the one-sided tendencies in human nature that risk veering towards the inhuman.

Square (90°).— This aspect is more fearsome than the previous one; it tends towards imbalance and frequently indicates a plot being hatched between two malevolent planets. The Square is less malevolent when it is exact, for then it can be regarded as frank. A known adversary helps us when it spurs us to action. That which opposes us compels us to observe ourselves and to move directly towards our own interests. The Square is not, therefore, entirely diabolical.

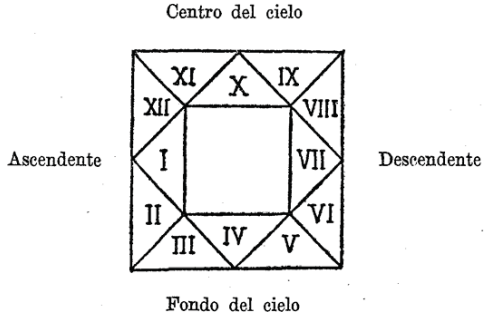
Semi-square (45°).— This aspect, against which tradition does not warn us sufficiently, is in reality the only one from which nothing good can be expected. It applies to covert hostilities, treachery and betrayal; to a lesser degree, to underhand tricks and slander.

This aspect is joined by that of 135 degrees, which is unfavourable, though its repercussions are distant.

Keplerian aspects.— These take into account the pentagrammatic division of the circle into 72 and 144 degrees. They are favourable and seem to refer especially to the soul or to its states of clairvoyance or thaumaturgical action.

THE DRAWING OF THE HOROSCOPE'

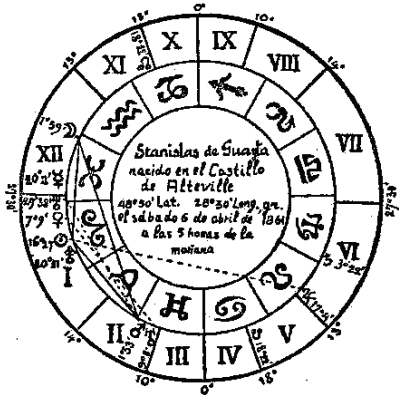
Ancient astrologers distributed the Houses between two squares separated by twelve right-angled triangles.



The cardinal Houses I, IV, VII and X thus directly surround the central square, reserved for the subject's name, accompanied by the indication of place, day and hour of birth. Placed in an outer position, the succedent and cadent Houses seem to exert influence on the subject solely through the cardinal Houses.

The oblique sides of the rectangles correspond to the entrance or cusp of the Houses. Each bears the indication of the zodiacal degree from which the House begins, within which the signs of the Planets are written, with mention of their position in the Zodiac.

This construction allows the horoscope to be drawn up by calculating the aspects approximately, which are taken into account separately. A particular symbolic value may be attached to the three squares:



(The interpretation of the above topic has been the subject of chapters XXVIII and XXXI of the volume we dedicated to the memory of Stanislas de Guayta).

(one of which is oblique) generating the duodenary of the dominant triangles. Modern astrologers have paid no attention to this, hence their horoscopes based on circles.

By drawing a circle, they divide it into twelve equal sectors marked by the Signs of the Zodiac in a counter-clockwise direction. The cusps of the Houses are then marked on the circle by a thick dot, accompanied by the indication of the degrees. As for the Planets, their Sign is indicated outside the circle by a line marking their exact position on it. Distinct lines (blue or red) connect them depending on whether they represent favourable or unfavourable aspects. When fixed stars are taken into account, their names are inscribed on the margin of the planetary sphere.

Three concentric circles may thus be drawn, designating two zones: one divided according to the zodiacal signs and the other according to the Houses. Such is the layout of the design reproduced here.

R INTERPRETATION

As the sequence of Houses outlines the subject's life path, to interpret the horoscope rationally one must examine each House separately, beginning with the first.

This will reveal the subject's fundamental character based on the degree of the Zodiac in which the Ascendant (cusp of the 1st House) falls. However, one must also take into account the House as a whole and the entirety of its zodiacal content[1] .

If the House in question contains planets, these will exert a positive or negative influence depending on whether they are in dignity or in fall in the sign they occupy, whilst also taking into account the aspects that support or oppose their action.

In any case, planets dignified by a sign are favourable to it, unlike those which the sign places in fall. The study of a House involves investigating all its implications, and from this ultimately emerges a complex picture from which the astrologer must draw inspiration for their conjectures.

When all the Houses, shrewdly examined one by one, have revealed their secrets, we have analysed the native's personality in terms of their dispositions and means of action. It will be useful to take into account what the horoscope says positively, without presumptuously predicting what it merely invites us to surmise.

It is likely that everything is written, but in hieroglyphs that are difficult to decipher. The Babylonians attributed to the 'announakis', spirits of the underground waters, the drafting of the tables of destiny for each individual called to drink the waters of life, before embarking on their earthly journey. We would thus have a sort of roadmap indicating the stages of our existence; but, although it is in our interest to accept the programme laid out in secret, we also have the freedom to deviate from it. The stars incline us towards a certain direction, but man is free to follow his own inclinations, which may well not be those of the heavens: he can cause his destiny to fail.

In this case, astrology cannot remain silent, for opposing influences have the opportunity to manifest themselves in the horoscope. But whilst excellent dispositions may be rendered fruitless through the subject's own fault, the reverse is also possible: human energy can triumph over a calamitous destiny.

It is also necessary to take into account the infinite nuances of interpretation of astrological symbols. Let us suppose two horoscopes that are identical in terms of place, date and time of birth. We shall have the same astral programme, to be played out on different human terrains. Between the King of England and his subject, born in the very same minute, there is no identity in the ground of the 4th House, hence the unfolding of two analogous yet fundamentally different destinies[2] .

In practice, it is risky to read a horoscope solely on the basis of the chart's aspects, without any means of verifying the suggested interpretations. The astrologer may hit the mark, just like a marksman aiming at a target; but, just as one must take aim before firing, it is also prudent, in astrology, to ensure the accuracy of initial interpretations before proceeding further. Without this alignment of the scenario with reality, a narrative can always be constructed, inspired by the subject matter.

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[1] Our *Twelve Zodiacal Types* may, in this sense, suggest considerations that are always delicate.

[2] This could be observed, for example, between the fate of George V and that of a humble London labourer; yet both would share the same tastes and marry at the same time.

Novelists have a goldmine to exploit here. The horoscope provides them with a living hero, quite unlike the puppets writers often imagine. Do we not perhaps owe astrological literature to the fashion for astrology?

It is to be hoped that this fashion will foster the culture of the imagination, for it is futile to rely on reasoning alone to draw up a horoscope. Turning to texts to avoid having to guess leads us to a pitifully superficial astrology. The stars always speak in symbols; that is why their enigmas appeal to lively, agile and lucid imaginations. This is not the vulgar local madwoman who stirs up the people, but a faculty precious among all others for those who know how to discipline it wisely.

The symbolism of astrology is not the only one worth exploring in depth, and the thinker who approaches it cannot fail to discover there the key to perplexing mysteries. The sevenfold system of the planets sheds light on human psychology. The zodiac is a work of art of ingenious correspondences, and the houses of the horoscope are constructed to logically contain individual destiny.

Whatever we may think of astrology itself, let us pay tribute to these wonderfully arranged symbols. They are the hieroglyphs of a wise language, which it would be wrong to ignore.

THE STARS AND FIXED

Contemporary astrologers may be criticised for paying too little attention to the appearance of the sky. They draw up mathematical charts, calculated in the abstract from solar values, without concerning themselves with the field of the stars and the influence that may be attributed to the constellations. These retain their importance, however, even though the precession of the equinoxes means they no longer coincide with the signs from which they take their names. We have already drawn the reader's attention in this regard to the Zodiac and the bright stars neighbouring the ecliptic. Colonel Casiant has studied the matter and acknowledges that a star called Regulus strengthens an unfortunate Saturn, which benefits from its proximity.

In these circumstances: what might one think of *Algenib*, ✕ in Pegasus, which accompanies the first degrees of the sign of Aries? The winged horse of the poets shines above the small stars of Pisces. Therefore, Algenib must be a good omen, heralding spiritual elevation.

The constellation of Taurus currently occupies the ancient sky of Aries and extends as far as the *Pleiades*, which were once the harbingers of spring and the renewal of the year. They are good stars, gentle and intellectually auspicious. By contrast, *Algol*, the head of Medusa, has a bad reputation. The *Hyades*, which mark the snout of Taurus, are not much better. These little stars are rainy and unpleasant. *Aldebaran*, the dazzling Eye of Taurus, is not reassuring. It is in the service of the fascinating Venus, who seduces but in no way ensures the happiness of humans.

The sign of Gemini is not favoured by its associated constellations. *Orion* is, however, auspicious, for this intrepid hunter battles the sensual Bull, but the charioteer brought *by Capella* (the Goat) joins the god Pan, lord of the instincts.

The sign of Cancer benefits from the elevation of *Castor and Pollux*, excellent stars, which support *Procyon*, the little dog, whilst *Sirius* shines at a greater distance. This queen of the fixed stars is the star of the victorious Ishtar. Her influence is excellent for those who rise without succumbing to the temptations that lead to decadence.

Our sign of Leo would be reduced to the pale stars of the Crab, were it not it included *Regulus*, which still belongs to it. This star is powerful and of a beneficial influence.

It is the sign of Virgo that enriches the other stars of the constellation Leo, whose *tail* β is full of strength.

Libra encounters the *Hair of Berenice*, whose modest stars shine in the tranquillity of the celestial heights; but the most important star in this region is *Spica* in Virgo, the star that brings good harvests, no less influential than Regulus.

The part of the ecliptic belonging to the Sign of Scorpio passes through the stars of Libra, where α is in conjunction with the Sun around 4 November. This balancing star soothes conflicts. The first two degrees of the Sign benefit from the protection of *Arcturus*, the celestial herdsman, leader of the flocks which, without him, would wander aimlessly. His disciplining influence tempers the rebellious spirit of the 8th Sign, whose final degrees correspond to the *Heart of the Serpent* and *the Pearl* of the Boreal Crown. These stars correspond to the vital animating fluid that unleashes the fermentations of autumn and to the final outcome of the revolutions destined for the triumph of a pure, enduring ideal.

The Sign of Sagittarius, whose influence is idealistic, has taken possession of the stars of Scorpio, amidst which shines the red *Antares*, the incendiary star of the firmament. This Counter-Mars star causes disturbances, which in the intellectual realm may translate into subversive doctrines and in the moral realm into acts of violent indiscipline. No one, however, can become a wrongdoer simply because of the position taken by Antares in their horoscope.

The 10th Sign encompasses the rather faint stars of Sagittarius, dominated by the Eagle with *Altair*, a propitious star, and the Vulture with *Vega*, a star of excellent omen when it occupies the zenith of the natal sky.

The sky of Aquarius encompasses the ancient sky of Capricorn, where the stars are not very notable. The brilliant *Dolphin*, a propitious constellation, stands out in this region.

As for the Sign of Pisces, it must be content with the faint glow of the stars of Aquarius, but, towards the south, *Fomalhaut*, the Southern Fish, shines brightly, serving as a beacon for dreamers, artists and poets. Higher in the sky, *Markab* α and *Schéat* β of Pegasus are equally favourable.

In the past, astrologers gazed at the starry sky to make their predictions. That is why they proved to be better soothsayers than our modern calculators. The sight of the stars stimulates the imagination, predisposing it to clarity. Books are excellent, but we must not neglect to connect with divine nature.

CONCLUSION

To human reason, anything beyond its control is madness. It cannot accept that the celestial bodies, which we have named imaginary gods, might exert an influence upon us in accordance with the character attributed to those gods,

Let us be convinced: astrologers ramble, but they do so in good company, if we consider it foolish to admit the irrational. Is it logical that a chick, which can only live by breathing, should develop fully within the egg, where it ought to suffocate, before breaking the shell? Nature contradicts reason in this instance, as in many others. It is a sorceress and leaves us in the midst of our incomprehension.

What we observe prevails, despite all the absurdities against which our theoretical judgement rebels. Since ancient times, astrology has been treated as a joke—it seemed definitively condemned in the nineteenth century because of the evident illogicality of its foundations. But the scientific minds were curious to verify the results of its practice. They drew up natal charts, rigorously accurate from an astronomical point of view, and were surprised to find them in harmony with the subject's character, dispositions, and the broad outlines of their life. Refraining from discussing the philosophy of astrology, they gave credence to tradition and could only congratulate themselves on it.

The results speak for themselves. They demonstrate that the *imaginary* is not necessarily *illusory*. The human imagination does not operate in a vacuum: it creates *images* that come to life in their own way. By persistently imagining that the stars exert an influence upon us, we determine, nourish, and strengthen that influence, which operates in the imaginative or psychic realm. *Belief* in astrology alone generates currents with which it is wise to reckon.

One must be utterly lacking in insight to deny the influence of beliefs, whatever they may be, and the power of the fictitious images we manage to have accepted by the imagination. Is this not the game played by all religious or political demagogues?

It is disconcerting that the celestial bodies of astronomy can become mirrors reflecting back to us what we imagine about them. Yet this must be the case for the horoscope to correspond to human reality, to which astrological symbols are applied.

We are apparently indifferent to the nature that surrounds us and, even more so, to the distant stars that gravitate far from us. But if we *imaginatively* connect with them, what will happen? We will create an imaginary link, of course, but one that is effective in relation to us.

Astrology presents a formidable enigma, of a magical-psychological nature. This ensures its future and justifies its unexpected revival.

What occurs in reality sometimes reveals strange symbolic coincidences. Here is something written by the author on 21 April 1918: *'... Montdidier will be the starting point of the Germans' definitive defeat. One might say they believe in astrology, for they attacked on 21 March under the auspices of Aries; but now we ought to be defeated, for without this the blow would fail. Taurus, the sign under which we are entering, will put the aggressors in a bad position, for it favours resistance. Astrologically, the enemy will suffer heavy losses until 20 May. From this moment onwards, the prospects for peace will increase until the solstice (Gemini invites negotiations, which were attempted by Austria); then there will be a stalemate, intrigues, subterfuges, etc. But as Leo approaches, on 20 July, they will want to bring it to an end and we will take the initiative. It will be the final and supreme effort because, with Virgo, the harvest will come and then balance with Libra. Afterwards, Scorpio will*

stir up tensions in Central Europe. At this point, Wilson's (Sagittarius) long-range, decisive move will prove effective; a new order of things will be born in Capricorn.

'I do not make prophecies: I merely employ symbolism. If these things come to pass in accordance with the rhythm of the cosmic movement, my programme must be followed. That is all I can say; events will suffer if they do not unfold harmoniously. It is true that we are going through a crisis of upheaval and anarchy, and that we have nothing to rely on …'

On 27 October 1918, Lieutenant-Colonel Henri Chardon replied as follows to the preceding lines:

'I have reread your astrological reflections: it is astonishing! Montdidier has become the starting point of the enemy's defeat. The Signs of the Zodiac, in which you place the events chronologically—or rather the gestures and actions of the Germans—are a vivid reflection of what occurred. You predicted that we would finish on 20 July: the event took place on the 13th, and on the 20th the Germans did indeed make their final effort. What follows is equally astonishing, when you speak of Wilson's actions in September and October. I am keeping this letter of prophecies as a monument to the genre."

It was an overall assessment based on the symbolism of the Signs of the Zodiac. The Germans, who had launched their attack under Aries, were, astrologically speaking, bound to follow their zodiacal fate. But I admit that my conviction was purely theoretical. However, when our situation seemed critical, as a result of the Germans' return to the Mame, I could not help but see that advance as a mistake, because their offensive on the Chemin-des-Dames had been launched at an astrologically inopportune time. It was the peace proposals that were in their best interests.

Moreover, Leo was asserting itself in our favour, because the Sun was entering that sign at the very moment it rose above the Paris horizon (23 July 1918, at 4.52 in the morning).

If Leo, as a zodiac sign, truly fought alongside us, it was only natural to wonder whether it would remain indifferent as a constellation. Around 21 August, the Sun passes close to *Regulus*, a first-magnitude fixed star known *as the Lion's Heart*. This happens every year, but why, in 1918, did the Sun-Regulus conjunction bring us intense heat, which lasted three days, at the very same time as the recapture of a vast stretch of ground opposite Ba-paume? Coincidences... but, in early September, the stars of the *Lion's Tail* swept the Saint Mihiel pocket clean with a formidable broomstroke.

A little later, the first stars of Virgo persuaded the Bulgarians to capitulate; then, in mid-October, Spica, the brilliant star of the harvests, heralded victory.

On 4 November, the Sun approached α Librae to prepare for the armistice, which was signed on the 11th, under the auspices of β Librae.

On 22 November, it was β Scorpii that brought about the triumph of the revolution in Germany, forcing the Kaiser to abdicate on the 28th, as if obeying the bloody Antares.

These encounters are not imaginary. What conclusions can we draw? That we are small children amidst the mystery that surrounds us. Let us renounce our rational prejudices and follow the school of the great Isis, ever ready to instruct us maternally.

Let us study Astrology without taking sides, with a healthy scepticism, and without being misled by excessive enthusiasm. We do not wish to ask of it more than it can reasonably give us. Let us set aside the future and probe the mysteries of the present. Let us consult the horoscope regarding innate tendencies, predispositions and peculiarities of the subject's character

of the subject: even if Astrology could reveal nothing else to us, it would be worthy, from the point of view of *the knowledge of man*, of being studied in depth for that reason alone.

How can astrological symbols correspond to human realities?

A mystery! The truth is that the horoscope helps to unravel the enigma of the human personality, with all its complexity, through the combination of the zodiacal signs, the houses and the planets. An individual behaves in a baffling, illogical and contradictory manner; their psychology is thrown off course and no one knows how to deal with them. Suddenly we learn of their birth chart: everything then becomes clear to the educators, superiors and subordinates of the misunderstood individual.

When applied to human relationships, astrology is invaluable: it highlights the mistakes we should avoid and reveals the sensitive chords that should be struck. By helping us to understand others, it indirectly advocates for tolerance and moderation amidst demands, pointing out hidden individual resources. The examination of an astrological chart enables parents to gain insight into the inclinations that children carry within themselves, as they do not at all reveal their latent dispositions. The symbols speak, whilst the subject remains unaware of themselves and remains silent.

Setting aside its practical applications, astrology deserves to survive because of the philosophy that emerges from its symbolism. As a specialist in the field, the author acknowledges the invaluable insights he owes to the astrological tradition. Let us, then, appreciate a heritage dating back more than fifty centuries and examine it with the reverent respect that the endeavours of the human spirit deserve.

BERSERKER
BOOKS